



MELODEE
Song: Roll
4259
Boll Weevil Blues
Fox Trot Key G
Hess
PLAY BY EUBIE BLAKE

****EUBIE BLAKE****
(revised.....
Piano Page 3
Rollography
by
Mike
Montgomery

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65 GRAND AVENUE, BROOKLYN, N. Y., U.S.A. 11205



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records
under
other
leaders
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Arnett in 1924

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FAVORITE
Pioneer Recording
ARTISTS

Conducted by
JIM WALSH

— "MAJESTIC" BOB PORTER —
Masters Listing.. Page 12

Majestic
MIGHTY MONARCH OF THE AIR

(T-675) Fox Trot

WE'LL GATHER LILACS
(Ivor Novello)

RAY MCKINLEY
And His Orchestra
Vocal Refrain by Ann Hathaway

7178 A

Majestic
MIGHTY MONARCH OF THE AIR

(T-772)

MISSOURI
(Duncan-Penny)

EDDIE DEAN AND HIS BOYS

11000 B

J. J. Walker, president of Majestic Records, and E. A. Tracey, Majestic Radio president.

"Oh, where or where has my little
dog gone! Oh, where or where can he be"???

MONARCH RECORD

聽好

壹其關三下

7242 A

VICTOR TALKING MACHINE CO
CAMDEN NJ
Patented

DISCOVERY!

—Roy Evans Page 11



Yes! That is the famous
ex-MAYOR (NYC), JIMMY WALKER!!

DISCO-ING IN GEORGE BLACKER

SOME POINTED REMARKS ABOUT STYLI(Or, Getting the
Needle)
George A. Blacker, sharpie

It seems to me as if I vaguely recall having promised to report on the availability of replacement IOI-type styli some time ago, when it was learned that International Observatory Instruments had discontinued the production of their styli for the Shure M-44 stereo cartridge. Here is that report --- very much belated.

Shure was never interested in entering the low-volume, relatively high-cost market for specialized styli. They seem to feel they're doing their bit by providing non-truncated 78 rpm styli for many of their cartridges, and I must admit (grudgingly) that they're in a relative minority in doing even that little; many, if not most of the high-quality magnetic stereo cartridges on the market today are designed only for use on microgroove records. For that matter, the 78 rpm speed is disappearing from many of the fancier turntables.

When I learned of IOI's defection, over a year ago, I decided it would be wise to try to locate some alternative source of replacements for the IOI styli for those who had, like myself, already invested in a Shure cartridge and the IOI styli, and to try to learn whether anyone would sell similar styli that would fit a different make of cartridge. I wish to acknowledge herewith the help given me in my efforts by Bob Long of "High Fidelity" and Richard Warren of Yale University Library's Historic Recordings Division.

For replacement IOI/Shure styli, you may contact:
Expert Pickups, Ltd.
P.O. Box 3
Ashted, Surrey KT21 2QD
England

I haven't had to buy anything of them yet, but I have been told by some who have patronized them that their service is prompt (as much so as it can be, given the distance involved) and their prices attractively moderate, averaging under \$25.00 per stylus. I gather that if you can supply them with the "T-guard" assembly, they can shave the price a bit more. They will also supply stylus assemblies for other makes of cartridge than Shure. In any case, I suggest you write to them for further details.

If you wish to "buy American", or if you already use a Pickering or Stanton stereo cartridge and don't feel like investing in another cartridge just for the oddball 78's, it is possible to order custom styli from Pickering & Co., Inc., Sunnyside Blvd., Plainview, N.Y. - 11803. Correspondence should be addressed to Mr. C. Ray Bennett. Prices are rather higher than Expert's, averaging between \$35.00 and \$50.00 according to the type of stylus desired. It should be emphasized here that they will supply styli for any current model of Pickering or Stanton stereo cartridge. They cannot supply them for the Shure.

When I learned that IOI had dropped production of their styli, I wrote to Dr. Hardie and explained what I wanted to do -- i.e., locate some alternate source of replacements -- and asked him whether he would give me the dimensions he'd worked out for the different styli. This he was kind enough to do. Not long afterward, a collector from Long Island

wrote to me, expressing his desire to equip his turntable for all-purpose playback of lateral and vertical 78's and LP's. I told him of the availability of styli from Pickering, sent him a copy of Dr. Hardie's specs and wished him Godspeed. Not long after that, I heard from him again. He sent me the reply he'd received from Pickering, the burden of which was that certain important specifications were not cited in his request, and they couldn't proceed without them. I took up the cudgels myself and wrote to Pickering, explaining that I had no means of determining these matters on my own for want of the necessary equipment, but I was willing to send them a number of old records of different kinds, so they could study them and arrive at the missing parameters themselves. I added that since the records I chose to send would be real bowwows, they could indulge in destructive testing if necessary; it wouldn't bother me in the least. Pickering concurred in this arrangement, I sent them the clunkers and they came up with the following specifications, which are a combination of Dr. Hardie's recommendations and theirs:

--TRUNCATED 78 RPM: 2.7 mil tip radius, truncated at .5 mil; projection: 10 mils; tracking force: 3 to 7 grams

--EDISON (or 4-min. cylinder): Elliptical with 3.7 mil front (across-groove) radius, 2 mil side (along-groove) radius; projection: 5 mils minimum; tracking force: 3-7 grams

--PATE (or 2-min. cylinder): Elliptical with 8 mil front radius, 3 mil side radius; projection: 5 mils minimum; tracking force: 3-7 grams

Most of the above specs are probably self-explanatory, but the "projection" may be a puzzler; in fact, it was the snag that the Pickering people first brought to my attention. It refers to the clearance between the tip of the stylus itself and the bottom of the stylus bar. The reason it's so great on the truncated 78 rpm stylus is that, for one thing, groove depths on some older lateral 78 rpm discs tend to be rather variable, and for another, some early vertical-cut transcriptions have some pretty extreme groove excursions in very loud passages, so for both of these reasons, it's desirable to minimize the danger that the stylus will be unable to touch bottom in the groove, but

ride at some intermediate location, with the stylus bar scraping along the surface of the groove walls. The possible effect of this on sound quality can be imagined, I'm sure!

If you order styli from either Pickering or Expert, I advise you to cite these specifications. It seems especially desirable to emphasize the Edison specs in ordering from Expert; I am informed that they have been supplying Edison styli with a 4.7 mil front radius instead of the 3.7 mil dimension, and this makes for poor reproduction of Edison discs. The same informant reports that 1.5 mils is a satisfactory tip radius for the Edison long-play discs introduced in 1926. These are the babies cut at 450 lines per inch, and play up to 20 minutes per side (in the 12-inch diameter) at 80 rpm.

Okay, gang, there you have the necessary data for custom styli with which you can get the best possible sound from your Jelly Roll Morton Autographs, Black Patti or Caruso Zonophones. Happy listening!

- comments to George Blacker, 48 Foote Street, Cheshire, Conn. 06410

*****Coming.....*****
George Blacker's milestone
*Parade of CHAMPIONS**

DIGGIN' THE GROOVES BOB DAVENPORT

Still a lot of "catching up" after my six weeks holiday in Europe, and for awhile it didn't look like I'd be able to get this latest version of DTG back to RR in time for the next issue. This tardiness is all due to a move of headquarters which has kept me busy for over a month. I don't know many of you have ever moved over 10,000 78's, 4000 LP's and about the same amount of 45's, but I can tell you it's hard work! If I had a brain I'd have collected stamps for a hobby, then I could have just had to move a couple of books of stamps. But then collecting stamps really can't compare with collecting records, can it?

Well, Let's dig into the pile here and try to bring you all up to date. Keep in mind that many of the items mentioned here in this issue have been out for a few months, so I have little hope of "scooping" anyone.

LONG TIME FRIEND BOZY WHITE HAS STARTED A REISSUE LABEL OUT IN SAN FRANCISCO CALLED SHOESTRING (A CLASSIC NAME, SINCE THAT'S WHAT OL' BOZ MUST OPERATE ON MOST OF THE TIME!) AND HE HAS SENT ME A HALF A DOZEN ITEMS TO REVIEW AND SINCE HE HAS SPENT THE BETTER PART OF HIS LIFE RESEARCHING BUNNY BERIGAN IT'S ONLY LOGICAL THAT THE FIRST THREE (SS-100, SS-101 AND SS-103) WOULD BE FEATURING THIS GREAT HORN MAN. VOL.1 COVERS THE 1938-39 PERIOD, WHILE VOL.2 TAKES US BACK TO 1937-40 ERA, AND BOTH ARE RADIO BROADCASTS OF HIS OWN BAND AND OTHERS. SS-103 IS MADE UP OF THREE 15 MINUTE RADIO SHOWS WITH GUESTS, SUCH AS FRANCES FAYE, LOUIS ARMSTRONG, AND THE MILLS BROS.

SS-102 IS A VERY INTERESTING HOLLYWOOD BOWL CONCERT FROM JULY 26, 1963 FEATURING JACK TEAGARDEN AND BOBBY HACKETT, RECORDED JUST A FEW MONTHS BEFORE BIG T'S DEATH. SS-104 (JOE SULLIVAN) AND SS-105 (ART TATUM) SPOTLIGHTS TWO GIANTS OF THE JAZZ KEYBOARD. MOST OF THESE ARE FROM ET'S AND THERE'S A SPRINKLIN OF LES PAUL, BOBBY HACKETT AND GEORGE WETTLING ON BOTH THESE LP'S. - HISTORICALLY SPEAKING THESE ARE ALL SUPER ITEMS, MY MAIN OBJECTION BEING THE QUALITY. I REALIZE HOW TOUGH IT IS FOR THESE SMALLER COMPANIES TO MAKE A BUCK, AND CORNERS MUST BE CUT. FOR MORE INFO AND LATER RELEASES SEND YOUR LETTERS TO SHOESTRING RECORDS, P.O. BOX 99484, SAN FRANCISCO, CA 94109.

MCA RECENTLY RELEASED IN CONJUNCTION WITH THE FILM "THE BUDDY HOLLY STORY" SOME "20 GOLDEN GREATS" BY BUDDY AND THE CRICKETS, AND IF YOU'RE INTO THE GOLDEN AGE OF ROCK 'N ROLL THEN THIS IS FOR YOU.

A COUPLE OF ITEMS OF NOTE NOW ON SUNBEAM: FIRSTLY A JUNE 24, 1940 BROADCAST OF "SHOWBOAT" FEATURING ALLAN JONES, IRENE DUNNE AND CHARLES WINNINGER. THIS ONE REALLY TAKES YOU BACK TO THOSE GREAT DAYS OF RADIO WHEN THESE PERFORMANCES THRILLED US ALL. THE NUMBER IS SUNBEAM P-501. --- HB-317 IS THE OTHER SUNBEAM ITEM WHICH FEATURES THE DEL COURTNEY ORCH. FROM 1939-40. VOCALS HANDLED BY DICK DILDINE, SHERMAN HAYES AND JOE MARTIN. WHILE I KNOW BETTER, I'D SWEAR AT TIMES THAT DEL SOUNDS LIKE HE HAS JUST TAKEN OVER THE ORVILLE KNAPP BAND!

MONMOUTH-EVERGREEN HAS SOME INTERESTING ADDITIONS TO THEIR CATALOG THAT I'D LIKE TO TELL YOU ALL ABOUT. FIRST, THERE'S MES/7079, "THE AMAZING GRACIE FIELDS" RECORDED IN ENGLAND, OF COURSE, BETWEEN 1931 AND 1939. FRANKLY GRACIE HAS NEVER BEEN MY CUP OF TEA, BUT THERE'S NO DENYING SHE WAS A BIG BRITISH SINGING STAR WITH A HEAVY BUYING AMERICAN MARKET. MES/7080 IS TITLED "THAT WONDERFUL ADELAIDE HALL", AND ARE ACTUALLY RECREATIONS SHE DID WHILE IN LONDON IN 1970 OF THOSE SUPER TUNES FROM "BLACKBIRDS" AND "COTTON CLUB REVUES". ADELAIDE HAS THE BACKING OF SOME FINE ENGLISH MUSICIANS ON THIS ONE..

THE NEXT TWO ARE REALLY NOT REISSUES, BUT I'D LIKE TO BRIEFLY TELL YOU ABOUT THEM BECAUSE THEY MAY JUST HAVE SOME INTEREST FOR YOU: MES/7084-85 IS A TWO-LP SET IN HONOR OF IRVING BERLIN'S 90TH BIRTHDAY A WHILE BACK. WHILE IN OUR SENSE THE ARTISTS ARE NOT OLD TIMERS, THEY ARE FINE MUSICIANS, SUCH AS BOB WILBER, LOU MCGARITY, URBIE GREEN, DICK HYMAN, DON LAMOND, GEORGE DUVIVIER, RUSTY DEDRICK AND THE JACK MANNO SINGERS. THE TUNES COVER THE YEARS 1921-1933.

REMEMBER THAT 2 POCKET, 12" 78 SET OF DUKE ELLINGTON PLAYING HIS "BLACK, BROWN AND BEIGE" SUITE? WELL, MES/7077 IS THIS SAME WORK PERFORMED BY THE ALAN COHEN BAND, AND THE LP JACKET TELL US THAT THIS IS THE FIRST TIME THE WORK HAS BEEN RECORDED IN ITS ENTIRETY.

New Address: 10661 OLD REDWOOD HIGHWAY, HEALDSBURG CALIF 95448

FROM record research

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE, BROOKLYN, N. Y., 11205

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Issue 12 (all gone!)

Issue 13: Checker, Miracle, Sunrise

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PIANO ROLL NOTES EUBIE BLAKE PIANO ROLLOGRAPHY (Revised)

The first Eubie Blake piano rollography (list of player piano rolls) was compiled for the appendix of the book Reminiscing With Sissle and Blake (Viking Press, 1973) by Robert Kimball and William Bolcom. Since then, more vintage rolls played by Eubie have surfaced, and he recorded five new rolls in 1973 for QRS. In addition, the mystery surrounding the two unconfirmed Blake rolls (MY SWEETIE and TEN LITTLE FINGERS) has been solved: SWEETIE is by Eubie, FINGERS is not. As a result this revision contains data from the 1973 rollography (which is used here by permission) plus all the additions and corrections mentioned above.

Dates shown, unless otherwise noted, are months in which the rolls were released for sale to the public, as indicated by lists issued by the various roll companies. Actual recording dates would normally have preceded the date of release by at least a month or two. Except for Eubie's 1973 QRS rolls, these dates are unknown.

Unless noted to the contrary, the artist credit on each roll reads "Played by Eubie Blake." Eubie made a total of 39 known rolls, all of which are presumed to have been issued. Of this number, five have not been found by collectors as of this writing. These titles are preceded by an asterisk (*). Of the remaining 34 rolls, 22 appear in reissue form on two Biograph long-playing records. (Details of these LP's -- Biograph BLP 1011Q and BLP 1012Q -- appear at the end of the rollography.)

In most cases, data shown come directly from the roll labels or from original catalogs. Words known to be misspelled are followed by "(sic)."

I am indebted to Myer Fishman, Sandy Libman, Mike Schwimmer, Dick Howe and Bill Burkhardt for the new information that made this revision possible.

Compiled by MICHAEL MONTGOMERY September 1978

Probably September 1917

CHARLESTON RAG (Eubie Blake) Ampico 54174-E
Played by Composer 1.25

NOTE: This seems to be Eubie's first issued piano roll. The exact release date is uncertain but may have followed shortly after CHARLESTON RAG was copyrighted, on August 8, 1917. In fact, it may have been copyrighted because of its appearance on a piano roll. This number has been reissued by the QRS Company in two versions, both currently available: on QRS AMP-1004 which is an exact copy of the original including Ampico coding, and on QRS Q-1004, without the Ampico coding, for use on regular player pianos.

December 1917

MY SWEETIE (Irving Berlin) Rythmodik G100703
Fox Trot Key of B flat .80

NOTE: this roll is shown in company catalogs as played by Al Sterling and Victor Arden. The original application card which the American Piano Company sent to the Library of Congress to copyright this roll also shows Sterling and Arden as the artists. However, someone has crossed these names off on the card and written "Eubie Blake" over the entry. After this discovery, the roll itself was found and it credits Eubie as the artist. This was either a clerical error in the catalog or two versions of the roll were produced.

Evidently the company decided to use the Blake performance as the issued version, and corrected the copyright card so that copyright protection was insured for the correct arrangement.

January 1918
* RAIN SONG (Will Marion Cook) Rythmodik J19124
1.00

The January supplement described this roll as follows: "This is an arrangement of one of the negro songs in the nature of a 'spiritual.' It is folk music of the colored race, and this interesting number has created a sensation wherever it has been heard." Unfortunately, no surviving copy of this roll has been found by collectors, nor have copies of the other rolls that are asterisked.

February 1918
* EV'RYBODY'S CRAZY 'BOUT THE DOGGONE BLUES Rythmodik X101103
(Cremer and Layton) .85
Fox Trot Key of A flat
SOMEBODY'S DONE ME WRONG (Skidmore) Rythmodik X101113
Fox Trot Key of B flat .85

The leader of this roll states, "Lovers of a good catchy song will remember Will Skidmore's 'Pray For The Lights To Go Out', and 'Brownskin Gal' and this new number from his pen with its comedy myrics (sic) by Marshall Walker, telling of the trials and tribulations of a certain Southern Deacon, sustains the reputation of these two artists for writing a popular number that will be a big success. It is played in fox-trot tempo by Eubie Blake, a colored pianist who is widely known as one of the best artists for playing music of this character."

August 1919
MIRANDY (Europe, Sissle and Blake) Rythmodik J103843
Fox Trot Key of F 1.00
Played by Eubie Blake; assisted by Edwin Williams
"This number, the last written by Lieutenant Jim Europe before his lamented death, is a typical Southern melody and an ideal fox trot."
GOOD NIGHT, ANGELINE (Europe, Sissle and Blake) Rythmodik J103933
Fox Trot Key of G 1.00
Played by Eubie Blake; assisted by Edgar Fairchild
"Eubie Blake, who played this number, had also a hand in its composition. It is a typical Southern number with a touch of 'blues'."

NOTE: The Rythmodik master of GOOD NIGHT, ANGELINE was used as the basis of a later release of this roll on a reproducing Ampico roll 200743F (\$1.50) but the month of release is uncertain.

SAVE YOUR MONEY, JOHN (Copeland and Rogers)
Fox Trot from Ziegfeld Follies, 1918 Rythmodik J104323
Key of C 1.00
Played by Eubie Blake; assisted by Edwin Williams

The leader of this roll states, "It is enough to say that Bert Williams is featuring this number in the 'Ziegfeld Follies,' now playing at the New Amsterdam Theater in New York."



*** Noble Sissle and Eubie Blake, a musical institution***

Sometime, probably during 1919, Eubie took a train from Boston to New York. A man on the train recognized him and invited him to stop off in Meriden, Connecticut, to make rolls, which Eubie did. Apparently Eubie recorded at this time for the ARTRIO-ANGELUS label, rolls for which were made by the Wilcox and White Co. in Meriden. An Artrio-Angelus roll catalog dating from about 1922 lists six of these early Blake rolls, and all but one of them have been found.

1919 (?)
ZIEGFELD FOLLIES, 1919 Selection Artrio-Angelus 8036
(Dave Stamper) 2.00
Introducing: (1) Shimmie Town; (2) A Pretty Girl Is Like a Melody; (3) Sweet Sixteen; (4) Syncopated Cocktail; (5) Mandy; (6) Tulip Time
Dave Stamper was the "official" composer of the Follies, but most of the above songs are by Irving Berlin.
GOOD NIGHT, ANGELINE (Lieutenant Jim Europe, Lieutenant Noble Sissle, and Eubie Blake) Artrio-Angelus 8037
1.75
CHINESE LULLABY East Is West Artrio-Angelus 8038
(R. H. Bowers) 1.75
* GREENWICH VILLAGE FOLLIES Selection Artrio-Angelus 8039
(A. Baldwin Sloane) 2.50
Introducing: (1) I Want a Daddy Who Will Rock Me to Sleep; (2) My Little Javanese; (3) The Message of the Cameo; (4) Red, Red as a Rose; (5) My Marionette; (6) I Want a Daddy Who Will Rock Me to Sleep

SCHUBERT [sic] GAITIES OF 1919 Selection Artrio-Angelus 8048
(Jean Schwartz) 2.00
Introducing: (1) I've Made Up My Mind to Mind a Maid Made Up Like You; (2) Cherry Blossom Lane; (3) Beal [sic] Street Blues; (4) I'll Be Your Baby Vampire; (5) My Beautiful Tiger Girl; (6) I've Made Up My Mind to Mind a Maid Made Up Like You

Eubie has heard this roll and claims it is not his playing. He feels it is a bootleg issue. Indeed, the roll does not sound like Eubie's style. We can only guess why Wilcox & White would have put his name on a roll medley he did not actually play. It is possible that Eubie played these numbers out of his characteristic style or recorded the tunes while practicing them the first time, not knowing the machinery was on, recording what he was doing. The company may have been satisfied enough with the result to issue the roll, even though Eubie, if he did play it, did not grant his approval of the finished product. However, even "Beale Street Blues," which Eubie surely would have been playing prior to 1919, does not come off sounding like a Blake performance.

GEE! I WISH I HAD SOMEONE TO ROCK ME IN THE Artrio-Angelus 8049
CRADLE OF LOVE (Blake) 1.50
Eubie has listened to this roll and confirms that it definitely is his recording. The roll sounds like Eubie, too.

Eubie's remaining rolls were made for the Mel-O-Dee label, which was first introduced by the Aeolian Corporation in January 1920. Mel-O-Dee rolls were word rolls or song rolls, with the words printed along the right-hand edge of the roll. Eubie remembers being recognized and approached one day as he walked along Broadway by George H. (Jack) Bliss. Bliss asked him if he'd like to make some piano rolls, and Eubie said sure. Bliss had been with QRS since 1914 and joined Mel-O-Dee in April 1920. By October he was General Manager. This street contact with Eubie probably took place in late 1920, based on the dates of Bliss's employment with Mel-O-Dee, the timing of Eubie's first release, and the opening of Mel-O-Dee's new factory in New York.

Many of Eubie's Mel-O-Dee rolls are heavily edited with extra notes which either Eubie or some anonymous arranger added after the initial recording to give the rolls a jazzy, fuller sound. Rolls like these apparently attracted sales and gave credence to the rave notices that Mel-O-Dee issued about Eubie's "world-famous" artistry. Bliss clearly saw Eubie as Mel-O-Dee's trump card and used him to show up the other major companies, notably QRS. QRS countered a few months later by announcing that James P. Johnson was recording exclusively for them. Several James P. rolls were released by QRS in May 1921 and may be heard on Biograph BLP 1003Q. Of the 20 rolls Eubie

recorded for Aeolian (on Mel-O-Dee and Duo Art), only one was his own composition: GOOD FELLOW BLUES. Musicologists have often wondered why Eubie did not make any rolls of the tunes from his show Shuffle Along, which opened in May, 1921, in New York. My own theory is that Eubie recorded what Aeolian asked him to record -- numbers that were expected to be commercially successful. His tunes were either unknown to Aeolian at that time or they were considered important only to a small market. It is also likely that after Shuffle Along opened, Eubie stopped making rolls because of the demands on his

time. The Mel-O-Dee rolls that Aeolian continued to issue for the rest of that year could well have been recorded by Eubie early in 1921.

The *Music Trade Review*, in its January 15, 1921, issue, reported that "Mel-O-Dee has just issued two new bulletins, one devoted exclusively to 'Blues,' and including a list of all the Mel-O-Dee records made to date by Ubie [sic] Blake, the noted interpreter of blues, and by other specialists in that class of music. . . ."

January 1921
BROADWAY BLUES (Morgan) Mel-O-Dee 4153
Fox Trot Key F 1.25
Played by Ubie [sic] Blake (per the roll; "Eubie" per the January 1921 bulletin)
QRS reissued this roll a few years ago as QRS Q-194, but it has now been cut out of the company's catalog. It is available only on special order, meaning that one would have to order a complete production run of 16 copies.

February 1921
CRAZY BLUES (Bradford) Mel-O-Dee 4199
Fox Trot B flat 1.25
"Crazy Blues, as interpreted by the new Mel-O-Dee artist, Eubie Blake, is doing very well in the Southern cities," said the *Music Trade Indicator*, January 15, 1921. "The most popular 'blues' we have had for several years," said the February bulletin.

STRUT MISS LIZZIE (Creamer and Layton) Mel-O-Dee 4241
Fox Trot B flat 1.25

During this period, the Wilcox & White company was issuing certain rolls of popular tunes for a new word roll series on their Artrio-Angelus label. STRUT MISS LIZZIE, the only Blake recording to so appear, was released on Artrio-Angelus 2035 in May 1921, but it is the identical recording issued by Mel-O-Dee. The Artrio version, however, includes extra expression perforations along the edge and was designed to reproduce on Artrio-Angelus players.

Most of the rest of Eubie's rolls were assigned "S" serial numbers. Apparently this signified rolls of special-interest music and meant that the rolls were not automatically shipped on standing orders from Mel-O-Dee dealers. Dealers had to order these rolls specially to get them.

IT'S RIGHT HERE FOR YOU (Bradford) Mel-O-Dee S2948
Fox Trot Key F 1.25
HOME AGAIN BLUES (Berlin and Akst) Mel-O-Dee S2949
Fox Trot Key G 1.25

"'Home Again Blues,' written by Irving Berlin and Harry Akst of the Mel-O-Dee recording staff, has attained unusual popularity. The Mel-O-Dee roll is played by Eubie Blake, the popular Mel-O-Dee 'Blues' pianist. Blake is one of the few colored men whose professional work has gained approval and success. He is a big-time vaudeville artist as well as a star member of Jack Bliss's Mel-O-Dee recording staff." (*Music Trade Indicator*, February 5, 1921)

FARE THEE HONEY BLUES (Bradford) Mel-O-Dee S2950
Fox Trot B flat 1.25

March 1921

THE GOOD FELLOW BLUES (Blake) Mel-O-Dee S2959
Fox Trot Key F 1.25

* USELESS BLUES (Martin & Le Blanc) Mel-O-Dee S2960
Fox Trot Key C 1.25

WAR BRIDE BLUES (Le Blanc) Mel-O-Dee S2961
Fox Trot Key F 1.25

NOTE: this composition was published both as WAR BRIDE BLUES and as NIGGER WAR BRIDE BLUES

* SWEET MAMA (PAPA'S GETTING MAD) (Rose) Mel-O-Dee S2963
Fox Trot Blues Key F 1.25

DON'T TELL YOUR MONKEY MAN (L. Johnson) Mel-O-Dee S2966
(Monkey Man Blues) 1.25
Fox Trot B flat

NOTE: no listing in catalogs can be found for Mel-O-Dee S2962, so the possibility exists that it is another undiscovered Blake performance. Rolls S2964 and S2965 are by other artists.

BOLL WEEVIL BLUES (Hess) Mel-O-Dee 4259
Fox Trot Key G 1.25

"The rolls played by Eubie Blake, the famous 'blue' player, are meeting with great demand (in the South). . . . A special shipment is being rushed on 'Boll Weevil Blues' played by Eubie Blake"—*Music Trade Indicator*, February 5, 1921. A nearly identical announcement appeared in the *Phonograph and Talking Machine Weekly*, February 16, 1921. In that release Eubie was referred to as "the world's most famous 'blue' player!"

April 1921
IF YOU DON'T WANT ME BLUES (Bradford) [sic] Mel-O-Dee S2980
Fox Trot Key C 1.25
WANG-WANG BLUES (Mueller, Johnson and Busse) Mel-O-Dee S2985
Fox Trot Key F 1.25
ROUMANIA (Williams) Mel-O-Dee S2988
Fox Trot E flat 1.25

NEGRO SPIRITUALS Duo Art Song Roll 10091
Go Down Moses 1.75
I'm a-Rolling Metro-Ave Song Roll 25076
Nobody Knows de Trouble I See, Lord 1.50
I Got Shoes

Played by Ubie [sic] Blake

The misspelling of Eubie's name on this, his only Duo Art roll, compares to the misspelling of his name on the first Mel-O-Dee roll, issued in January. It is possible, then, that both rolls were among the first he recorded, with the erroneous spelling following the Duo Art master roll all the way through production until final issuance several months later, in April 1921.

The following description of NEGRO SPIRITUALS appears in the April 1921 Duo Art bulletin (under the category "Popular Salon Music"), as well as in the company's 1924 and 1927 catalogues, in which "Ubie" becomes "Eubie."

"Especial interest attaches to the unique record-roll of 'Negro Spirituals,' in which the talented young pianist, Ubie Blake, has skillfully arranged and played a group of four of the best-known folk-songs of his race in America. 'Go Down Moses' was a sort of song-prayer much sung by the 'darkies' of the South in slavery days, and the tune is still regarded as sacred to the black race. 'I'm a-Rolling' is a typical work-song and has long been sung in the cotton fields. 'Nobody Knows de Trouble I See, Lord' is also a work-song; while the last of the group, 'I Got Shoes,' is a 'jubilee' song, formerly called 'jube' by the negroes, and is frequently sung by the traveling negro quartets of today. Its words constituted the poor slave's way of explaining the difficulty of getting into Heaven."

The roll is sometimes listed as Duo Art 100917, the last digit meaning the size and price of the roll.

NOTE: no listing in catalogs can be found for Mel-O-Dee S2982 and S2986, so the possibility exists that these may be undiscovered Blake performances. Rolls S2981, S2983, S2984, S2987 and S2989 are by other artists.

May 1921
MEMPHIS BLUES (Handy) Mel-O-Dee 4371
Fox Trot Key F 1.25
"A new arrangement of this favorite blue song," said the May 1921 bulletin.

September 1921
DANGEROUS BLUES (Brown) Mel-O-Dee 4427
Fox Trot (Blues) Key F 1.25

November 1921
ARKANSAS BLUES (Lada) Mel-O-Dee 4549
Fox Trot Key F 1.25

December 1921
THE DOWN HOME BLUES (Delaney) Mel-O-Dee S3001
Fox Trot—Blues Key C 1.25

May 1973

In May, 1973, Eubie traveled for the first time in his life by airplane, flying from New York to Buffalo to record some new piano rolls for the QRS Company. Eubie performed five of his own compositions on May 19, 1973, as listed below. The rolls were released over a period of months. In this instance, the release dates are less important since we know the actual recording date. All five rolls are still in the QRS catalog as of this writing.

Eubie's QRS rolls were recorded on the old Melville Clark recording apparatus, Clark being the master inventor who founded the Melville Clark Piano Company in 1900 in Chicago and who developed a hand-played roll recording system to make his own QRS rolls for the Clark piano line. As Eubie played at the keyboard of the recording piano, a master roll of blank paper revolved around a special marking drum located just a few feet away. As each note was played, a corresponding carbon mark, like a pencil line, was drawn on the master roll. To make the roll into a production master, an editor uses a special two-bladed knife to cut slots where the carbon marks appear on the master roll. After judicious editing to correct errors and to smooth out any rough spots, the master roll is ready for production. The process is manual and time consuming, however.

RHAPSODY IN RAGTIME (Blake)	QRS CEL-123
	3.40
TROUBLESOME IVORIES (Blake)	QRS CEL-124
	3.40
MERRY WIDOW RAG (Blake)	QRS CEL-125
	3.40
MEMORIES OF YOU (Blake)	QRS CEL-126
	3.40
I'M JUST WILD ABOUT HARRY (Blake)	QRS CEL-127
	3.40

PIANO ROLL REISSUES ON RECORDS

Twenty-two of Eubie Blake's thirty known piano rolls have been located: all twenty-two were reissued in early 1973 on long-playing records. They may be ordered directly from their producer, Arnold S. Caplin, Biograph Records, P. O. Box 109, Canaan, New York 12029, if they cannot be obtained from record stores.

EUBIE BLAKE VOLUME I BLUES & RAGS

Biograph BLP-1011Q (Stereo)
His Earliest Piano Rags 1917-1921 including CHARLESTON RAG

Side 1

CHARLESTON RAG (Eubie Blake)
SOMEBODY'S DONE ME WRONG (Skidmore)
GOOD NIGHT, ANGELINE (Europe, Sissle and Blake)
SCHUBERT [sic] GAITIES OF 1919 Selection (Jean Schwartz)
(1) I've Made Up My Mind to Mind a Maid Made Up Like You;
(2) Cherry Blossom Lane; (3) Beal [sic] Street Blues; (4) I'll Be Your B-by Vampire; (5) My Beautiful Tiger Girl; (6) I've Made Up My Mind to Mind a Maid Made Up Like You
GEE! I WISH I HAD SOMEONE TO ROCK ME IN THE CRADLE OF LOVE (Sissle and Blake)

Side 2

BROADWAY BLUES (Morgan)
CRAZY BLUES (Bradford)
STRUT MISS LIZZIE (Creamer and Layton)
IT'S RIGHT HERE FOR YOU (Bradford)
HOME AGAIN BLUES (Berlin and Akst)
FARE THEE HONEY BLUES (Bradford)

EUBIE BLAKE VOLUME II 1921

Biograph BLP-1012Q (Stereo)
Rare Piano Rolls of Early Blues and Spirituals

Side 1

THE GOOD FELLOW BLUES (Sissle and Blake)
DON'T TELL YOUR MONKEY MAN (MONKEY MAN BLUES) (L. Johnson)
BOLL WEEVIL BLUES (Hess)
IF YOU DON'T WANT ME BLUES (Bradford)
NEGRO SPIRITUALS
(1) Go Down Moses; (2) I'm a-Rolling; (3) Nobody Knows de Trouble I See, Lord; (4) I Got Shoes

Side 2

WANG WANG BLUES (Mueller, Johnson and Busse)
ROUMANIA (Williams)
MEMPHIS BLUES (Handy)
DANGEROUS BLUES (Brown)
ARKANSAS BLUES (Lada)
THE DOWN HOME BLUES (Delaney)

Comments to Mike Montgomery
17601 Cornell
Southfield Mich 48075

Four Stars
****RECORD RESEARCH SALUTES JIM WALSH****

AN INDEX TO JIM WALSH'S ARTICLES IN "HOBBIES" (1942-1977)
by David Devensky 1978



The articles of Jim Walsh need no introduction to those who love the history of our early pioneer recording artists. His unique work and friendship with so many of these ancient record-makers places his work in its own classification. Without Walsh's work a great part of the history of our early recording pioneers and stars would have been lost forever. I have, however, been bothered for some time about a lack of any index to his very original work (His promised index of July, 1962, to my knowledge, never materialized). An index of this sort will allow one to refer and pinpoint either a biographical or topical area that Mr. Walsh might have dealt with. It was this great lack, as well as my own insatiable curiosity, that prompted many days in the New York Public Library pouring over 35 years of Hobbies issue by issue until the desired material was achieved! This I happily offer to any and all who love the "old records" as I.

ODDITIES AND NOTES ON MR. WALSH'S ARTICLES & His Predecessor.

At times the readers of my index will be confused by articles that promise one thing and deliver another (ie; Mar. & Apr., 1969) or be thrown by the ambiguity of the articles title (ie; Sept. 1964-Jan. 1965 or Jan & Feb 1974). Little effort has been put into the research and the contentual cross-indexing of each article since it is beyond the scope of this indexal list. However, occasional notes upon an article clarification have been made. Some of Mr. Walsh's predecessors contributed interesting work during his long tenure, notably Alen G. Debus' "Current Collector's Recordings" (referred in the index as CCC). No effort has been made to list all of his or any one else's work (ie; Stephen Fassett, Adia Favia Artsay, Edward Hill, William Mc Devitt, Discobolus, etc.) but my reader will occasionally notice listings of interest. CCC contributions seem to have ended about 1957 (with Ann Chandler's death discography) leaving Mr. Walsh alone as sole expert.

*In late Aug. 1978, I was delighted to receive a better + lists from Mr. Walsh who kindly answer my inquiry to supply a few missing dates I could not myself discover. I checked my list against his (which went to 1963) occasionally adding some title clarifications.

Jan.	1942-	"The Coney Island Crowd"	
Feb.	"	-no article - see note below*-	
Mar.	"	"The Coney Island Crowd" (Edward M. Favor)	
Apr.	"	" " " " (Billy Murray)	
May	"	" " " " " " "	
Jun.	"	" " " " " " "	etc.
Jul.	"	" " " " " " "	(John Bieling 1)
Aug.	"	" " " " " " "	2, etc.
Sep.	"	"Albert Campbell"	1
Oct.	"	" " " "	2
Nov.	"	"Arthur Collins"	1
Dec.	"	" " " "	2
Jan.	1943	" " " "	3
Feb.	"	"Byron G. Harlan"	1
Mar.	"	" " " "	2
Apr.	"	"Henry Burr"	1
May	"	" " " "	2
Jun.	"	" " " "	3
Jul.	"	"Steve Porter"	1
Aug.	"	-no article-	
Sep.	"	-no article-	
Oct.	"	"Steve Porter"	2
Nov.	"	"Harry MacDonough"	1
Dec.	"	" " " "	2
Jan.	1944	"S.H. Dudley"	1
Feb.	"	" " " "	2
Mar.	"	"William F. Hooley"	
Apr.	"	"Ragtime" Robert Roberts	
May	"	"Performers who doubled up." (artists using more than 1 name)	
Jun.	"	"Billy Golden"	
Jul.	"	"John W. Myers"	
Aug.	"	Miscellaneous Notes (minor artists)	
Sep.	"	"George Washington Johnson"	
Oct.	"	"George J. Gaskin"	
Nov.	"	"Russell Hunting, Sr" (Michael Casey)	1
Dec.	"	" " " "	2
Jan.	1945	" " " "	3
Feb.	"	" " " "	4

* -after Jan. 1942 Walsh rarely missed a month. Prior to that date he wrote but only upon occasion (ie; Dec. 1935)

Mar.	1945	"Dan W. Quinn"	1
Apr.	"	" " " "	2
May	"	" " " "	3
Jun.	"	"Are these the supreme 15?"	
Jul.	"	"Harry Anthony & James F. Harrison"	1
Aug.	"	" " " " " " "	2
Sep.	"	" " " " " " "	3
Oct.	"	Collectors Vote on the Supreme 15	1
Nov.	"	" " " " " " "	2
Dec.	"	" " " " " " "	3
Jan.	1946	" " " " " " "	4
Feb.	"	"Edward Warren Meeker"	1
Mar.	"	" " " " " " "	2
Apr.	"	" " " " " " "	3
May	"	More about S. H. Dudley	
Jun.	"	"Ada Jones"	1
Jul.	"	" " " " " " "	2
Aug.	"	" " " " " " "	3
Sep.	"	" " " " " " "	4
Oct.	"	" " " " " " "	5
Nov.	"	" " " " " " "	6
Dec.	"	" " " " " " "	7
Jan.	1947	" " " " " " "	8
Feb.	"	"Visit with John Bieling"	
Mar.	"	"Len Spencer"	1
Apr.	"	" " " " " " "	2
May	"	" " " " " " "	3
Jun.	"	" " " " " " "	4
Jul.	"	" " " " " " "	5
Aug.	"	" " " " " " "	6
Sep.	"	"Sad News about S. H. Dudley"	
Oct.	"	"Eugene C. Rose"	1
Nov.	"	" " " " " " "	2
Dec.	"	The Cheapest Talking Machine	
Jan.	1948	"John Bieling gives another Party"	
Feb.	"	"Gilbert Girard"	
Mar.	"	"Joe Belmont" (The Human Bird)	
Apr.	"	"Grace Spencer" (First Lady of the Phonograph)	1
May	"	" " " " " " "	
Jun.	"	"Death of John Bieling"	
Jul.	"	"Frederic C. Freemantel"	
Aug.	"	Reinald Werrenrath"	
Sep.	"	"Sylvester Louis Ossman" (Banjo King)	1
Oct.	"	" " " " " " "	2
Nov.	"	" " " " " " "	3
Dec.	"	Another Memorable John Bieling Day	
Jan.	1949	"Sylvester Louis Ossman" (Banjo King)	4
Feb.	"	" " " " " " "	5
Mar.	"	"Frank C. Stanley"	1
Apr.	"	" " " " " " "	2
May	"	" " " " " " "	3
Jun.	"	" " " " " " "	4
Jul.	"	" " " " " " "	5
Aug.	"	" " " " " " "	6
Sep.	"	" " " " " " "	7
Oct.	"	" " " " " " "	8
Nov.	1949	"Will Oakland" Death of Kellogg, Kindler, Shean, Moran Schweinfest	
Dec.	"	Notes from early Victor Catalogues	1
Jan.	1950	" " " " " " "	2
Feb.	"	"Billy Whitlock"	
Mar.	"	"Richard J. Jose"	1
Apr.	"	" " " " " " "	2
May	"	" " " " " " "	3
Jun.	"	"Fred Duprez"	1
Jul.	"	" " " " " " "	2
Aug.	"	"Sir Harry Lauder"	
Sep.	"	"Bert Williams" - (The Thwarted Genius)	1
Oct.	"	" " " " " " "	2
Nov.	"	" " " " " " "	3
Dec.	"	The Best John Bieling Days	
Jan.	1951	"Cal Stewart"	1
Feb.	"	" " " " " " "	2
Mar.	"	" " " " " " "	3
Apr.	"	" " " " " " "	4
May	"	Death of Eddie Morton, Marguerite Farrell.	
Jun.	"	"Frank Coombs & William H. Thompson"	
Jul.	"	"Nat M. Wills (The Happy Tramp)"	
Aug.	"	"Manuel Romain"	
Sep.	"	"Elizabeth Spencer"	1
Oct.	"	" " " " " " "	2
Nov.	"	"Charles W. Harrison & Beulah Gaylord Young"	
Dec.	"	"Walter Van Brunt" (Walter Scanlan)	1
Jan.	1952	" " " " " " "	2
Feb.	"	" " " " " " "	cont.
Mar.	"	"Charles W. Harrison & Beulah Gaylord Young"	
Apr.	"	"Estell Louise Mann"	
May	"	The First Ten Years of Favorite Pioneer Recording Artists	
Jun.	"	"Albert Edmund Brown, Frederic Martin & W. Francis Firth"	1
Jul.	"	" " " " " " "	2
Aug.	"	Professor Edison Invents the Phonograph - 75th Anniversary	
Sep.	"	"Eddie Morton"	1
Oct.	"	" " " " " " "	2
Nov.	"	" " " " " " "	3

Month	Year	Event	Page
Dec.	1952	"Charles Adam Prince"	1
Jan.	1953	" " " "	2
Feb.	"	"George N. & Audley F. Dudley" (Ossmann-Dudley Trio)	
Mar.	"	"Wizards of the accordion & Concertina (Peter & Daniel Wyper & Alexander Prince)	
Apr.	"	More about the Early Days of the Phonograph	1
May	"	" " " " " " " "	2
Jun.	"	"Arthur Fields"	1
Jul.	"	" " " "	2
Aug.	"	" " " "	3
Sep.	"	"Frank Crumit"	1
Oct.	"	" " " "	2
Nov.	"	" " " "	3
Dec.	"	" " " "	4
Jan.	1954	"Albert Benzler"	
Feb.	"	"Albert Spalding"	1
Mar.	"	" " " "	2
Apr.	"	"Helen Trix"	1
May	"	" " " " cont.	
Jun.	"	"Ada Jones & the Shannon 4 give a Concert in Roanoke, Va"	1
Jul.	"	" " " " " " " " " " " "	2
Aug.	"	"Guido & Pietro Deiro"	1
Sep.	"	" " " " " " " " " " " " (CCC; HARRISON, etc.)	2
Oct.	"	"Pietro Frosini" 1-Billy Murray's death.	
Nov.	"	" " " " 2-Murray's Last Records	
Dec.	"	More about the History of the Phonograph (CCC; Cohan)	
Jan.	1955	"George H. O'Connor" - Will Oakland Record	
Feb.	"	" " " " 2 (CCR; EDDIE CANTOR)	
Mar.	"	" " " " 3 (CCR; KAUFMAN, VAN & SCHENCK)	
Apr.	"	Jottings from Old Catalogues. (CCR; AL JOLSON 1)	
May	"	"Ed Smalle" 1 (CCR; Al Jolson 2)	
Jun.	"	" " " " 2 " " " " 3	
Jul.	"	"Silas F. Leachman" 1 " " " " 4	
Aug.	"	" " " " 2 " " " " 5	
Sep.	"	Duncan Sisters" (CCR; Fred Allen, Sax?)	
Oct.	"	"Lewis James" " Clark, Young, Oakland)	
Nov.	"	"Morton Harvey" 1 " Holman, etc.	
Dec.	"	" " " " 2 " Soundies	
Jan.	1956	"Fred Van Eps" 1 " Will Rogers	
Feb.	"	" " " " 2 - - - - -	
Mar.	"	" " " " 3 (CCR; Fanny Brice)	
Apr.	"	" " " " 4 " Lilian Roth	
May	"	"J.T. Pope, Jr. (Murry K. Hill) (CCR; Moody & Sankey)	
Jun.	"	Champion Duet Singers (Henry Burr) " Frank Bush	
Jul.	"	"Taurino Parvis" 1 - Oakland dies." Elsie Janis	
Aug.	"	" " " " 2 " " " " Comprehensive Cyl.	
Sep.	"	"George Alexander" 1 Grace La Rue	
Oct.	"	" " " " 2	
Nov.	"	"Mary Jordan" 1 (CCR; Joe Howard)	
Dec.	"	" " " " 2	
Jan.	1957	"Sir George Robey"	
Feb.	"	"Gene Austin" 1	
Mar.	"	" " " " 2	
Apr.	"	"Record Maker's Concert in Pulaski, Va. 40 Years ago.	
May	"	" " " " " " " " " " " "	
Jun.	"	"Gene Greene" 1	
Jul.	"	" " " " 2	
Aug.	"	"Harvey Hindermeyer's Golden Anniversary"	
Sep.	"	"Art Gillham" (The Whispering Pianist)	
Oct.	"	"Edwin M. Whitney"	
Nov.	"	"Charles D'Almaine" 1 (CCR; Records of Jack Norworth 1	
Dec.	"	" " " " 2 " " " " " " " " 2	
Jan.	1958	" " " " 3 & Harry C. Brown, Hindermeyer dies.	
Feb.	"	"John J. Kimmel (The Irish Scotchman)	
Mar.	"	Reed Miller & Nevada van der Veer	
Apr.	"	Original Radio Girl - Vaughn DeLeath	
May	"	Billy Williams	
Jun.	"	Harry Tally (H. Mayo & Empire City Qt.)	
Jul.	"	Leonard Garfield Spencer (& Ada Jones) 1	
Aug.	"	" " " " " " " " " " 2	
Sep.	"	" " " " " " " " " " 3	
Oct.	"	" " " " " " " " " " 4	
Nov.	"	Ray Walker's Recollection of Entertaining	
Dec.	"	"Charles Hart" 1	
Jan.	1959	" " " " 2	
Feb.	"	Virtuosos of Cornet; Walter B. Rogers & Jules Levy	
Mar.	"	Billy Jones & Ernest Hare (Happiness Boys) 1	
Apr.	"	" " " " " " " " " " 2	
May	"	" " " " " " " " " " 3	
Jun.	"	" " " " " " " " " " 4	
Jul.	"	" " " " " " " " " " 5	
Aug.	"	" " " " " " " " " " 6	
Sep.	"	"Lambert Murphy" 1	
Oct.	"	" " " " 2	
Nov.	"	"Charles D'Almaine"	
Dec.	"	Notables of the 90's; J.Y. Atlee & Dan Kelly	
Jan.	1960	Polk Miller & the Old South Qt.	
Feb.	"	Geoffrey O'Hara	
Mar.	"	Marquerite Farrell	

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(continued on next page)

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Dec. "	-	Peerless Qt.	
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Mar. "	-	" " " "	2
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Aug. "	-	" " " "	2
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May "	-	" " " "	2
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Jul. "	-	Baseball Recordings & National Baseball Museum	
Aug. "	-	John H. Meyer	
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Mar. "	-	Joe White, (Silver-MasMed Tenor)	
Apr. "	-	Theodore Morse, Early Gramophone Labels, etc.	
May "	-	" " " " " " " "	2, Library of Congress
Jun. "	-	Dolly Connolly & Percy Wenrich	1
Jul. "	-	" " " " " " " "	2
Aug. "	-	Edison Obscure Cylinder Makers	1
Sep. "	-	" " " " " " " "	2
Oct. "	-	Royalty and Recorded Sound	
Nov. "	-	Rudy Wiedoeft & other sax players	1
Dec. "	-	" " " " " " " "	2
Jan. 1974	-	Come Take a Trip in an Airship- 70 years	1
Feb. "	-	" " " " " " " "	2
Mar. "	-	Al Bernard	1
Apr. "	-	" " " "	2
May "	-	" " " "	3
Jun. "	-	" " " "	4
Jul. "	-	" " " "	5
Aug. "	-	" " " "	6
Sep. "	-	" " " "	7
Oct. "	-	" " " "	8
Nov. "	-	" " " "	9
Dec. "	-	" " " "	10
Jan. 1975	-	" " " "	11
Feb. "	-	" " " "	12
Mar. "	-	Evening At Edison's Lab.	1

Apr. 1975	-	Evening at Edison's Lab.	2
May "	-	" " " " " "	3
Jun. "	-	" " " " " "	4
Jul. "	-	William J. Halley	1
Aug. "	-	" " " " " "	cont.
Sep. "	-	" " " " " "	end.
Oct. "	-	Alan Turner	1
Nov. "	-	" " " " " "	2
Dec. "	-	" " " " " "	3
Jan. 1976	-	" " " " " "	4
Feb. "	-	" " " " " "	5
Mar. "	-	" " " " " "	6
Apr. "	-	Cowboy Song Recordings	1
May "	-	" " " " " "	2
Jun. "	-	" " " " " "	3
Jul. "	-	" " " " " "	4
Aug. "	-	" " " " " "	5
Sep. "	-	" " " " " "	6
Oct. "	-	Addison Dashiell Madeir	1
Nov. "	-	" " " " " "	2
Dec. "	-	" " " " " "	3
Jan. 1977	-	Enchanted Eve at Edison L b.	1
Feb. "	-	" " " " " "	2
Mar. "	-	" " " " " "	3
Apr. "	-	Indian Songs on Edison Cylinders	1
May "	-	" " " " " "	2
Jun. "	-	" " " " " "	3
Jul. "	-	Dann Trio & Rudy Wiedoeft	1
Aug. "	-	" " " " " "	2
Sep. "	-	" " " " " "	3
Oct. "	-	Recording Songs about Alice.	1

Mr. Walsh writes in his letter that his current article (Aug' 78) on the Tollefsen Trio will "probably run through Dec. 1978...followed by a series about Guido Gialdini, the German Whistler. After Gialdini will come one about Charley Case, a great blackface comedian from the 1880's until his death in 1916.



- ARC - For Theatre Use only (Continued from R.R. # 157/158).

Additional data thanks to: One More Time of Canada, Larry Warner, Stan Hester & Gordon Salyer.

F-102 (Mx. 10931-1 s) Where The Blue Of The Night (Meets The Gold Of The Day) by Lou Gold & His Orch. (Inst.). Note: According to Brian Rust's American Dance Band Discography-Mx. 10931 is "When The Rest Of The Crowd Goes Home (I'll Always Go Home Alone)", with a vocal by Chick Bullock, recorded 10/28/31 & issued on Perfect 15537. If this is true, the same Mx. number was used for two different songs. (Pe 15537 is also Lou Gold Orch.)

- F-156 Paradise - Society Night Club Orchestra
- F-173 Dream Sweetheart - Imperial Dance Orch.
- F-179 We Will Always Be Sweethearts - Society Night Club Orch.
- F-234 You'll Always Be The Same Sweetheart - Imperial Club Orch.
- F-251 Take Me In Your Arms - Harold White Orch.
- F-299 Easter Parade - Freddy Martin Orch.
- F-303 You're My Past, Present And Future - Bob Causer
- F-309 You're Gonna Lose Your Gal - Bob Causer
- F-310 Annie Doesn't Live Here Anymore - Art Kahn's Orch. (Freddy Martin)
- F-311 Our Big Love Scene - Bob Causer
- F-324 There Goes My Heart - Bob Causer
- F-331 Little Dutch Mill - Art Kahn's Orch.
- F-335 I'll String Along With You - Cliff Roberts
- F-336 The Beat Of My Heart - Art Kahn's Orch.
- F-337 She Reminds Me Of You - Bob Causer
- F-339 My Old Flame - Cliff Roberts Orch.
- F-340 All I Do Is Dream Of You - Freddy Martin Orch.
- F-341 With My Eyes Wide Open I'm Dreaming - Freddy Martin
- F-394 Tiny Little Fingerprints - Bob Causer & His Cornellians
- F-428 I've Got A Feelin' You're Foolin' - Vincent Rose Orch.

Like the previous listings, all of the above are instrumental, with the same song on both sides of the record. I'd appreciate any additions to this research!

DAVE KRESSLEY
P.O. Box 463
New Tripoli, Pa. 18066

RAGGING the CLASSICS

JOHN SAM LEWIS

First Edition

P.O. Box 19475, Univ. Sta.
Arlington, Texas 76019

"To make records with the Philadelphia Symphony Orchestra is as thrilling an experience as any artist could desire. Unquestionably, they are the finest orchestral combination in the world . . . Only by working with the Philadelphians both as soloist and conductor, as has been my privilege, can one fully realize and appreciate their perfection of ensemble." In April, 1931, Sergei Rachmaninoff's paeon for the Philadelphia Orchestra was published in Britain's Gramophone magazine and reprinted not long ago in The Gramophone Jubilee Book, ed. Roger Wimbush (Harrow, England: General Gramophone Publications, 1973), p. 101. The republication of Rachmaninoff's remarks about the Philadelphia Orchestra reminds us of the greatness Leopold Stokowski had brought them up to by 1931. However, a recent set of recordings offered by the Dallas department store, Neiman-Marcus, gives us more tangible proof that Rachmaninoff's praise of the Philadelphia then still stands.

Neiman-Marcus arranged with RCA to issue a set culled from Victor masters called, not entirely accurately, "First Edition," and assigned number DPM4-0210. The four-record set contains some extraordinary material. The records may be ordered only from Neiman-Marcus, P. O. Box 2968, Dallas, Texas, 75262. It should be noted that the reissue is in honest mono, no (to use Paul Henry Lang's apt term) stereo by artificial insemination.

The prize performance in the set happened to be recorded the very month that Rachmaninoff's statement appeared, April, 1931. This is a previously unissued recording of the Brahms Fourth Symphony by Leopold Stokowski and the Philadelphia Orchestra. This Brahms is not to be confused with the issued recording of 1933. For some incomprehensible reason Victor chose to record this Brahms on ten-inch matrices instead of the conventional twelve inches. The company assigned an album number to the set but never issued it until now. Because one of the ten-inch matrices was missing, a portion of the later recording was substituted for it, but unless he knows exactly where the substitution occurs (in the first movement) a listener would have a time trying to identify where the joint was made. The interpretation is one of Stokowski's best, worthy, I think, to stand beside the approximately contemporary Brahms First. That's all the more remarkable because only 45 members of the orchestra made the recording. In the 1930s, before Union regulations became stringent, Victor economized by recording a reduced orchestra. Of course Stokowski undoubtedly insisted on using his best men, but still the recording sounds a trifle thin. Yet 1930 recordings with larger orchestras than this one do not sound as sumptuous as this Philadelphia recording. By any standards this is a great recording.

Perhaps less important is the July, 1931 recording of the Beethoven Fifth Symphony Stokowski made for Victor's short-lived long playing records. Usually, Victor simultaneously recorded the early LPs in 78 format but did not do so in this first long playing experiment. Lacking the technical means in the 1930s of transferring the Beethoven to conventional 78s, Victor had never issued the symphony in any other form until now. Except for a few collectors who happen to own the original Victor LP, the Beethoven is as new to most of us as is the Brahms. This recording is not, in my judgment, quite the great recording that the Brahms is. The occasional eccentricity that sometimes mars Stokowski's later recordings intrudes here. Furthermore, the recording is spread over two sides of a modern LP, rather short measure, since the playing time is about 35 minutes. Both the Beethoven and the Brahms recordings were made, by the way, in the Orchestra's home base, the Academy of Music.

Although Stokowski and the Philadelphians walk away with top honors, the set also includes a previously unissued 1946 recording of Strauss' "Don Juan" by Serge Koussevitzky and the Boston Symphony Orchestra. A 1947 recording of the same work, by the same personnel, was issued, and though the latter is out of print here in the States it is still available on English RCA LVM-2, a two-record set. Frankly, I prefer Toscanini's, Stokowski's Everest recording, or Kempe's Seraphim to either Koussevitzky, but considering the large recorded legacy that the Russian left us we don't have much of Koussevitzky available today.

Other previously unissued performances in the set are a fine reading of the Wagner "Flying Dutchman" Overture by the National Symphony Orchestra of Washington, D. C. under its

founder-conductor, Hans Kindler, a 1945 recording that was probably rejected because of a bit of rumble, the Ballet Music from Gounod's "Faust" with the San Francisco Symphony under Pierre Monteux (1947), and Respighi's "Fountains of Rome" (1946), Cincinnati Symphony Orchestra under Eugene Goossens. I'll have to admit that Respighi is one of my least favorite composers, and I can take him or leave him alone.

In his exhaustive book PHILHARMONIC (Garden City, N. Y.: Doubleday and Co., 1975), Howard Shanet implied that Leonard Bernstein was the first American born conductor to become musical director of a major Symphony orchestra. Shanet had apparently forgotten about Karl Krueger, born in Atchison, Kansas and a graduate of the University of Kansas, who served as conductor of the Kansas City Philharmonic at the same time Benny Moten was blowing in the Reno Club and later conducted the Detroit Symphony Orchestra. Krueger was European-trained--under Arthur Nikisch, among others--but strictly American by birth and outlook, and is represented in the "First Edition" set by a fine recording of the Forest Murmurs portion from Wagner's "Siegfried" with the Detroit Orchestra. I'm sure Shanet simply forgot about Krueger and did not mean to imply that the Detroit was not a major orchestra. Except for an underground disk of Josef Hofmann playing the Rubinstein Fourth Piano Concerto, this record is the only presently available example of Krueger conducting his regular orchestra.

One side of the set, devoted to samplers from issued recordings, is a disappointment. The performances don't disappoint, but the "sampler" aspect does. Although in each case the complete recording is out of print I confess I am annoyed by having only a movement from a complete work. The Finale of the Beethoven Seventh Symphony, with the Boston Symphony Orchestra under Charles Munch (1949), suggests that the complete work would be well worth hunting up. Another "sample" is the second movement from Mendelssohn's Third "Scottish" Symphony (1947), by the Chicago Symphony Orchestra under Artur Rodzinski (Rodzinski had a short tenure at Chicago and made very few records with that orchestra) as well as Pierre Monteux's San Francisco recording (1950) of the "A Ball" movement from Berlioz's "Symphonie Fantastique." The last is probably the least needed reissue because a recording of the complete "Symphonie" by Monteux and the NDR Symphony of Hamburg is presently available on Turnabout (I've not heard it) and Monteux's great Vienna Philharmonic version has been reissued by Decca in England and presumably will come out here on London Stereo Treasury.

With one side devoted to samplers, and some wasted space on the issue (Koussevitzky's "Don Juan," playing time of not much over fifteen minutes, taking up a full side and two sides devoted to the Beethoven) the question arises whether or not the set is worth the price. It was to me, but of course orchestral recordings of 1931 to 1950 is not everyone's cup of tea. The packaging, by the way, is sumptuous, quite up to Neiman-Marcus' reputation. The anonymous notes are excellent as far as they go, but like most collectors--and surely serious collectors are the ones most interested in an issue like this--I'd like to have matrix and take numbers included as well as exact recording dates. Whoever wrote the notes knows his business and is obviously equipped to provide the information I would wish. I'm sorry he did not get the chance.

The reissue does, however, present most of the important conductors under contract to RCA during the nineteen year period. Toscanini is conspicuously absent, but I have been told that RCA cannot contractually issue any unpublished recordings of Toscanini without the approval of either the late Maestro himself or else one of his heirs. Frederick Stock, the great old conductor of the Chicago Symphony for thirty-five years, is also absent, but for a large stretch of that nineteen-year period he was under contract to Columbia. Antal Dorati, naturally, is fully represented by modern recordings. Other European conductors, such as Furtwaengler, Walter, and Beecham, were available to RCA in the 1930s through its exchange agreement with HMV, but those are no longer available. Willem Mengelberg's Victor recordings were all made before 1930. Thus the set gives us a very good picture of American orchestras and conductors from 1930 to 1950.

RCA has taken its lumps in recent years over the quality of its pressings and especially for its misbegotten Dynaflex thin disks. Fortunately, the company has stopped trying to compete with Gillette, Personna, and Wilkenson and is giving us thicker pressings than "Dynaflex" (as I called it; someone else nicknamed those paper thin disks "Dynawarp") that don't warp or dish in the hand. These pressings are excellent, the best we've had from RCA, I think, and competitive with the quality European pressings.

The Picture Record VOGUE

Some followup by Tim Brooks

VOGUE has appeared in issues 148, 151/52 and 153/4.

More on Vogue--letters have come in from collectors in the U.S. and Europe offering additional information on the "picture records" of the 1940's. First, though, a number of collectors have written to me wanting to buy Vogues. Sorry, I have only a few of them, and none for sale or trade. If you have some you want to sell, this would be a good time to take out an ad in one of the collector's magazines. There certainly seems to be a market for these records.

Vogues turn up most frequently in the Midwest, especially around Detroit, where they were made. I understand that a dealer out there acquired a warehouse stock of them recently, and was taking them from antique show to show, selling them for \$10 each. He had boxes of mint copies, all in their original glassine sleeves, but only three couplings were represented!

Vogue DJ Pressings

Several of the special DJ records which Vogue pressed for Mercury in 1947 have been reported. They all appear to have the same basic design, the "Mercury Man" and a small writeup about the artist, all pressed into the wax. These bear the Mercury catalog numbers, such as 5053, 5059, etc.

Tom Saffady

Finally, collector Charlie Hummel--who in a year's time has acquired all but three of the known Vogue issues (see, it is possible!)--has located new information about Tom Saffady, inventor of the Vogue Picture Record and founder of the company. In my original article (RR 148) I gave only vague information on when Saffady died, and about his family background. It turns out that he was of Syrian extraction, born in Detroit, founded Vogue at the age of 29, and was dead by 38. The following obituary is from the Detroit Free Press of November 28, 1954.

INDUSTRIALIST SAFFADY DIES AT 38

One of the youngest industrialists in the nation, Thomas F. Saffady, who built a few rickety machines into a \$6,000,000 a year war order business, died Saturday at Harper Hospital. He was 38. Mr. Saffady, husky son of a Syrian immigrant, was President and General Manager of Sav-Way Sara Seal, Inc., manufacturers of machinery for special purposes.

In 1941 Mr. Saffady launched his manufacturing career, with a few worn out machines, in a tiny building on Eight Mile Road that he had erected himself. Three years later his business, then known as Sav-Way Industries, was grossing \$6,000,000 annually. He conducted his operations in four factories with about 600 employees.

In 1945, however, his fortunes turned when an explosion blew the roof off a plant and destroyed \$100,000 worth of machinery. In 1947 an involuntary petition in bankruptcy was filed against his firm in Federal Court.

Mr. Saffady's interests were varied and their number matched only by his energy. He at one time was owner of the Latin Quarter night club at 3067 E. Grand Blvd. He held more than 70 patents, ranging from internal grinding machines to plastic beer bottle caps. Many of them were motivated when the product he needed to fill an order was not available on the market.

Mr. Saffady, born in Detroit, was a lifelong resident, attended the Detroit Institute of Technology, and was a graduate of Cass Technical High School. Surviving are his wife Adele, two daughters Janet and Louise, two sisters, Mrs. May Hasbany and Mrs. Mary S. Kramer, and a brother, Jack... Burial will be at Evergreen Cemetery.

Another obit, in the Detroit News, added little except to say that Saffady died after a short illness, and that his parents were Mr. and Mrs. William Saffady. How typical of newspaper accounts such as this that neither summary of the man's life even mentioned the invention for which he will probably be longest remembered. It won't be for plastic beer bottle caps or for internal grinding machines, but for Vogue--the remarkable Picture Record.

**More to come!

Swedish reader BENGAN has sent us some fascinating information and pictorial matter on a Swedish advertising display of Vogue.... and more!

Comments and additions to
Tim Brooks
1940 80th Street
Jackson Heights, NY 11370



DISCOVERY!

by Roy Evans

Since this is a column dedicated to the enhancement of collecting and the discussion of ideas as well as the records and artists themselves, I have decided to take a slightly modified approach to things. I have been concerned with records found by both my readers and myself. We will continue to do this. In future, I will continue this, but not limit discussion to pure specifics. This brings me to our next project. I say "our" because you, the reader, will have to help me with this one. Here it is...

MY FAVORITE RECORD

What we will do, is have a little popularity poll. It will be the first of several and the results will be published here in this column as the general consensus rules. For our first segment of this project, we will limit ourselves to the years 1925-1935. There will be several categories so as not to leave anyone out. We are going to deal with popular music of the above mentioned period. This will be divided into two categories:

A) Dance Records-Records featuring a band or musical performer rather than a singer. These may be jazz oriented or purely pop/dance items. They may have vocal chorus on them, but should be primarily instrumental in nature.
B) Vocal Records-Records which feature vocalist rather than accompaniment. These may include novelty records or personality records.

I would like all of you to send me a list of your "Top Ten" (in order of preference) in each of the two categories mentioned above. This way we have a way of breaking any ties that may arise. These need not be American recordings from these years. So artists such as Ray Noble, Arthur Briggs, Marlene Dietrich, Josephine Baker etc. are okay to vote for. (Should anyone look at the above and think that I am implying that Arthur Briggs was not an American, that is not what I mean. Although he recorded extensively in Europe during the period in question, he is not out of the running.)

When voting, please specify artist, title, year, and record label/catalog number. Please also briefly tell why you chose the ones you did. Was it for musical reasons? Was it the only recording of a tune? Did an interesting guest soloist/vocalist appear on the record? Any reason at all is reason enough if you like it. (Here is the place all your friends can find out that you secretly like pipe organ records. And you told them you kept them just because they were on Autograph!! Shame on you!)

The reason for all of this, is that there are many people who have records in their collection that do not fall in with their normal collection. I know jazz collectors who have a few country records, vaudeville records, etc. Time to get it all out into the open!!

The next part of the voting is with regard to the artists themselves. Categories are as follows:

A) Jazz Band-Armstrong to ODJB
B) Dance Band-Hal Kemp to Dorsey Bros.

Admittedly, bands like the Ben Pollack band (for example) may fall into either category. Use your judgement.

This is intended to find out who you think is the best all-around band in any given category.

Next, we come to vocalists.

A) Girl Singers-(Ex. Annette Hanshaw, Kate Smith, Sylvia Frogs, Helen Rowland, etc.)
B) Boy Singers-(Ex. Bing Crosby, Smith Ballew, Dick Robertson, Lew Conrad, etc.)

(P.S. If you can't tell the difference between boy singers and girl singers, one of the two following answers might help: 1) Give up collecting records and start collecting social security.

2) Ask your Mommy.

In extreme cases, consult your physician, as deafness or mortality may be your answer.)

Forgive me, I digress...

C) Vocal Groups-(Ex. The Yacht Club Boys, The Revelers, The Rollickers, Kate Smith...Ooops!)

The next part of our future endeavors will be in the category

ESOTERIA

I would like to kick this one off myself. Feel free to jump in at any point of give me the hook if I run on too long. First case in point is Roane's Pennsylvanians. They made ten "Hot Dance Band" sides for Victor Between January and June 1932. Who are they?? Rust lists partial personnel for the band and I must admit that the only name that rings a bell is the vocalist on several sides Cliff Nazarro

He was well known on radio in later years as a double-talking comedian. Aside from that, the names are unfamiliar to me and there isn't even a mention of anyone name Roane actually in the band. Was this really a Pennsylvania band? Where did they play? Have any of you heard them in person? All I can say, is that they are great! The two tunes in particular that I like (I haven't heard all of them) are "Cast Your Sins Away" and "Charlie Two-Step". The band is a very powerful one featuring good trumpet and tenor sax. I seem to remember someone mentioning to me that the band did play at Roseland in New York. The Victor recordings of this time period (late 22000's into the 24000's) have particularly high fidelity for the time. It was during this time that Victor switched to a higher-fi mike. They also seem to have had a particularly sleepy lot of recording engineers because many Victor products of this vintage are recorded at too high a level. Should you turn up a record like this that has been played several times with a steel needle, they have a tendency to look like the West Side Highway (in it's current state of disrepair). Any way that you look at it, record collecting does have it's problems. Whatever information that can be turned up on this band would be great! Do you have an interesting unknown band you would like to know about? Let's all compare notes. Pictures also are greatly needed as there are a number of people who can supply personnel from the photos.

Speaking of Victor records... Have you ever noticed that whistle that appears about halfway through the side and gets louder towards the end of the record? It is not a recorded noise but rather a mechanical by-product of the recording process. Victor recorded on warm wax at this

time. Once the wax was ready to go, any last minute instructions to the performers or any other momentary delay could be sufficient to allow the wax to cool just enough that towards the end of the side, the whistle would begin. As the recording continued and the wax cooled further, the situation would only be aggravated. This explains why you might find the whistle on one side of the record and not the other and also why you will find it on certain records regardless of the condition of the disc in question.

WHERE, OH WHERE, HAS MY LITTLE DOG GONE?

This issue, our label example is one which I particularly like. It is a Victor Monarch #7242 A. Although this certainly is not within the realms of my normal collecting habits, I saw the record and had to have it because it is such a striking label. Obviously the record was made for consumption by the Chinese speaking market and is of no interest musically. It is part three of a descriptive war scene which is accompanied by percussion instruments in simulation of battle sounds. There is only one voice on this recording and he seems to alternate between shouted commands, battle cries, narration, and cries of pain. As a matter of fact, I sincerely suspect that he dies at the end of this side. The percussionist(s) make such a racket as to make the whole show convincing as a battle scene. I judge the disc to be about 1908 vintage and I suspect I will get many angry letters if I am too far off. The performers are not credited on the label, but it has been speculated by a Chinese friend who was kind enough to help with translating the label copy, that perhaps the speaker may have been one of the last of the Chinese warlords. In any event, the label is buff in color with maroon printing. I find it rather interesting to note the substitution of the Chinese man for the dog (old "Nipper") in the trademark. I have seen many ethnic records on Victor labels, but all had the standard mark. I have seen the words "His Master's Voice" in many languages. It is "La Voce del Padrone" in Italian, "La Voix de son Maitre" in French, and "Die Stimme seines Herrn" in German. (The Columbia mark "Magic Notes" is "Sihir Notalar" in Turkish in case anyone is interested!) What then of the two Chinese characters above the horn in the picture? They mean "good listen". This apparently is confirmed by the smile on the listener's face.

Please let me hear from you with regard to our popularity poll, any esoteria you may come across, or just to make a comment. I intend to make this column as interesting and informative as I can and I would like your help with comments, clippings, photos, or whatever.

Next time: My choice of favorites in the popularity poll. Let's hear from you with your choices!!

Roy L. Evans, Jr.

71 East Glenwood Drive, Bergenfield, N.J. 07621

Majestic

RECORDS

Modern Eyes-zing Bob Porter

"MAJESTIC" Masters Listing **PART TWO**
cont'd from RR157/3)

MATRIX NO.	TITLE	ARTIST	CATALOG NO.
T-606	Symphony	DANNY O'NEIL (Ruby Newman Orch.)	7162
T-607	Let It Snow! Let It Snow!	" " " " "	7162
T-608	This Is My Beloved - from show "Are You With It"	JOAN ROBERTS and Male quartet (Orch.directed by Will Irwin)	1026
T-609	Here I Go Again - from show "Are You With It"	JOAN ROBERTS (Orch.directed by Will Irwin)	1026
T-610	Jealous	JOHNNIE GUARNIERI	(reject)
T-611	Nobody's Sweetheart	" " "	(reject)
T-612	Body and Soul	" " "	(reject)
T-613	Make Believe	" " "	(reject)
T-614	The Man I Love - from "Lady Be Good"	EARL BOSTIC & ORCHESTRA	1055
T-615	Hurricane Blues	" " " "	1055
T-616	The Major and the Minor	" " " "	1056
T-617	All On	" " " "	1056
T-618	Wave To Me, My Lady (retake-OK)	GEORGE PAXTON	7167
T-619	Love On A Greyhound Bus (retake-OK)	" " " "	7183
T-620	Oh, What It Seemed To Be (retake-OK)	" " " "	7164
T-621	I'm Glad I Waited For You	" " " "	7164
T-622	You May Not Love Me	JACK LEONARD (Paul Baron Orch.)	7170
T-623	In The Moon Mist	" " " "	7170
T-624	Full Moon and Empty Arms	" " " "	7165
T-625	Welcome To My Dreams	" " " "	7165
T-626	Without You (Tres Palabras)	NORO MORALES	5000
T-627	Walter Winchell Rumba	" " " "	5000
T-628	Maria, My Own	" " " "	5001
T-629	Tambo	" " " "	5001
T-630	Sweet I've Gotten On You	DEMARCO SISTERS (Bud Freeman Or.)	7166
T-631	Blue	" " " "	7166
T-632	His Majesty's Dance	BUD FREEMAN ORCHESTRA	(unreleased)
T-633	I'm In Love With Two Sweethearts	THREE SUNS	7168
T-634	Do You Love Me	" " " "	7168
T-635	Seems Like Old Times	THELMA CARPENTER (Eddie Sauter Orchestra)	1030
T-636	A Jug Of Wine	" " " "	1030
T-637	I'm Glad There Is You	THELMA CARPENTER " "	7254
T-638	Jealous (retake-OK)	JOHNNIE GUARNIERI	1035
T-639	Nobody's Sweetheart (retake-OK)	" " " "	1042
T-640	Body and Soul - from "Three's A Crowd" (retake-OK)	" " " "	1042
T-641	Make Believe - from "Showboat" (retake-OK)	" " " "	1035
T-642	Patience and Fortitude	RAY MCKINLEY	7169
T-643	You've Got Me Crying Again	" " " "	7169
T-644	One More Tomorrow	DANNY O'NEIL (Paul Baron Orch.)	7171
T-645	I Didn't Mean A Word I said	" " " "	7171
T-646	They S-y It's Wonderful - from "Annie Get Your Gun"	JACK LEONARD (Paul Baron Orch.)	7176
T-647	September Song - from "Knickerbocker Holiday"	" " " "	7176
T-648	St. Louis Blues	LOUIS PRIMA	1037
T-649	Gimme A Little Kiss, Will Ya, Huh?	" " " "	7172
T-650	Where Did You Learn To Love	" " " "	7172
T-651	Sunday Kind Of Love	" " " "	(reject)
T-652	Little Boy Blew His Top	" " " "	1052
T-653	Baby Won't You Please Come Home	" " " "	7177
T-654	Come Rain Or Come Shine	" " " "	7179
T-655	The Gypsy	" " " "	7177
T-656	All Through the Day	THREE SUNS	7175
T-657	It Couldn't Be True	" " " "	7180
T-658	One-Zy Two-Zy	DEMARCO SISTERS (Phil Davis Orch.)	7174
T-659	I Fall In Love With You Ev'ry Day	" " " "	7174
T-660	Ev'rybody Loves My Baby, My Baby	THREE SUNS	7180
T-661	There's A Small Hotel	ELLA LOGAN (Frank DeVol Orch.)	1067
T-662	America, I Love You	" " " "	1066
T-663	Loch Lomond	" " " "	1066
T-664	Book At My Bedside	" " " "	1069
T-665	A Little Bit Of Heaven	" " " "	1068
T-666	That Old Feeling	" " " "	1069
T-667	Give My Regards To Broadway	" " " "	1068
T-668	It's A Long, Long Way To Tipperary	" " " "	1067
T-669	I Love An Old Fashioned Song	THREE SUNS	7175
T-670	Stardust	" " " "	1041
T-671	All That Glitters Is Not Gold	MILDRED BAILEY (Eddie Sauter Orch.)	1034
T-672	In Love In Vain	" " " "	1034
T-673	It's A Woman's Prerogative	" " " "	1040
T-674	Penthouse Serenade (When We're Alone)	" " " "	1040
T-675	We'll Gather Lilacs	RAY MCKINLEY	7178
T-676	Have Ya' Got Any Gum, Chum?	" " " "	7178
T-677	In the Land of the Buffalo Nickel	" " " "	7184
T-678	Sand Storm	" " " "	7184
T-679	(Oooh! Look-A-There) Ain't She Pretty	JONES BROTHERS	1038
T-680	Them There Eyes	" " " "	1039
T-681	A Hundred Years From Today	" " " "	1038
T-682	I Wanna Be Loved Like A Baby	" " " "	1039
T-683	Pickle In the Middle	LOUIS PRIMA	7179
T-684	The Lip	" " " "	1050
T-685	I'll Be With You In Apple-Blossom Time	" " " "	1050
T-686	Strange Love	PHIL REGAN (Phil Davis Orch.)	7181
T-687	I'd Be Lost Without You	" " " "	7181
T-688	Cuddle Up A Little Closer	" " " " (with Male Quartet)	7212
T-689	I've Never Forgotten	JACK SMITH (Earl Sheldon Orch.)	7187
T-690	My Fickle Eye	JACK SMITH & DEMARCO SISTERS (Earl Sheldon Orch.)	7187
T-691	How Cute Can You Be?	JACK SMITH & DEMARCO SISTERS (Earl Sheldon Orch.)	7182
T-692	Something Old, Something New	JACK SMITH (Rhythm Accompaniment)	7182
T-693	Josephine Please No Lean On the Bell	LOUIS PRIMA	1044
T-694	Hey! Ba-Ba-Re-Bop	" " " "	1044
T-695	My Valentine	" " " "	1058
T-696	Porgy - from "Blackbirds of 1928"	LOUIS PRIMA	1051
T-697	Boogie In Chicago	" " " "	1051
T-698	Barcarolle - "Tales Of Hoffman"	THREE SUNS	1042
T-699	Girl Of My Dreams	" " " "	1042
T-700	Once In A While	" " " "	1043
T-701	Who's Sorry Now	THREE SUNS	1043
T-702	Cynthia's In Love	KEDDY HOWARD	7188
T-703	To Each His Own	" " " "	7188 & 1070
T-704	She's Funny That Way	" " " "	7192 & 1078
T-705	The Richety Richshaw Man	" " " "	7192 & 1078
T-706	Pin Marin	GEORGE OLSEN	7185
T-707	Who Do You Love, I Hope - from "Annie Get Your Gun"	" " " "	7185
T-708	Surrender	" " " "	7186
T-709	Which Way'd They Go	" " " "	7196
T-710	Through A Thousand Dreams	" " " "	7204
T-711	Somewhere In the Night	" " " "	7196
T-712	I've Got A Walkie Talkie	" " " "	7186
T-713	The Train Wheel Sang a Song	" " " "	7215
T-714	One Love	RAY MCKINLEY	7189
T-715	(That Place) Down The Road A Piece	" " " "	7189
T-716	Cement Mixer	JIMMIE LUNCFORD	1045
T-717	Just Once Too Often	" " " "	1045

T-718	Jay Gee	JIMMIE LUNCFORD	1053
T-719	Sit Back and Rec-Lax	" " "	1053
T-720	The "Jimmies"	" " "	1060
T-721	I Need A Lift	" " "	1060
T-722	I'm A Big Girl Now (part 2)	RAY MCKINLEY	7190
T-723	I'm A Big Girl Now (part 1)	" " "	7190
T-724	All by Myself	MORTON DOWNEY	1046
T-725	Blue Skies	" " "	1046
T-726	My Romance	" " "	1047
T-727	More Than You Know	" " "	1047
T-728	Whatta Ya Gonna Do!	LOUIS PRIMA	7191
T-729	The Coffee Song (They've Got An Awful Lot Of Coffee In Brazil)	" " "	7191
T-730	Linda Mujer (You Never Say Yes)	JACK SMITH with NORO MORALES ORCHESTRA	5002
T-731	Babalu	" " " " " "	(unreleased)
T-732	Marta	NORO MORALES ORCHESTRA	1097
T-733	Joan (Juana)	NORO MORALES, HIS PIANO AND RHYTHM	5002
T-734	Carmencita	NORO MORALES, HIS PIANO AND RHYTHM	1088
T-735	All The Things You Are	JOHNNIE GUARNIERI	1054
T-736	Carioca	With Cozy Cole	
T-737	Swing For Yourself, John	Bob Haggart - Bass	
T-738	Millionaires Don't Whistle	Tony Mottola - Guitar	1054
T-739	I Got Lost In His Arms	" " " " "	1146
T-740	You, So It's You	" " " " "	1049
T-741	Linger In My Arms A Little Longer, Baby	JANE FROMAN (Jerry Gray Orch.)	1049
T-742	Doin' What Comes Natur'llly - from "Annie Get Your Gun"	" " " " "	1048
T-743	Chiquita Banana (The Banana Song)	" " " " "	1048
T-744	That Wonderful Worrisome Feeling	DEMARCO SISTERS (Bud Freeman Orchestra)	7193
T-745	My Gal Sal	" " " " "	7194
T-746	Temptation	" " " " "	7193
T-747	And Then It's Heaven	JOHNNIE GUARNIERI	1094
T-748	Remember Me	With Cozy Cole Drums	
T-749	That's My Home	Bob Haggart - Bass	
T-750	Ole Buttermilk Sky	Tony Mottola - Guitar	1096
T-751	This Is Always	" " " " "	7198
T-752	I've Got You Under My Skin	DANNY O'NEIL	7199
T-753	Along With Me - from "Call Me Mister"	With Virg Davis Orchestra	
T-754	Willow Road	DANNY O'NEIL	7198
T-755	Kuu Aina Aloha (My Beloved Homeland)	With Virg Davis Orch. & Chorus	
T-756	Aloha and Goodnight	DANNY O'NEIL (With Virg. Davis Orch.&Chorus)	7199
T-757	My Pupule Lio (My Crazy Horse)	GEORGE PAXTON	7195
T-758	Lei Aloha (Flower Of Love)	" " " "	(Reject)
T-759	Willow Road	" " " "	7195
T-760	You Keep Coming Back Like A Song	" " " "	(Reject)
T-761	Is It Worth It?	BERNIE KAAI AND HIS HAWAIIANS	7255
T-762	Vout Cowboy	" " " " "	7255
T-763	Mary Lou	" " " " "	1063
T-764	Hula Lullaby	" " " " "	1063
T-765	Hawaiian Lei Of Love	GEORGIA GIBBS (Earle Hagen Or.)	12000
T-766	Kalihi (A Native Hawaiian Hula)	" " " " "	12000
T-767	Beautiful Carnation	" " " " "	12007
T-768	Polynesian Rhythm	" " " " "	5003
T-769	Little Menhunes (Hawaiian Gremlins)	LOUIS PRIMA ORCHESTRA with FOY WILLING AND RIDERS OF PURPLE SAGE	
T-770	Drums Of Samoa	LOUIS PRIMA ORCHESTRA with FOY WILLING AND RIDERS OF THE PURPLE SAGE	5003
T-771	Steel Guitar Boogie	BERNIE KAAI AND HIS HAWAIIANS	1064
T-772	Missouri	" " " " "	1064
T-773	There's A Rose That Grows In The Ozarks	" " " " "	7256
T-774	No Vacancy	" " " " "	7257
T-775	I Was Wrong	" " " " "	7256
T-776	You Call It Madness (I Call It Love)	" " " " "	7257
T-777	A Gal In Calico	" " " " "	7257
T-778	Stars Fell On Alabama	" " " " "	1065
T-779	I Can't Give You Anything But Love	" " " " "	1065
T-780	Have I Told You Lately (That I Love You)	EDDIE DEAN	11000
T-781	By the Waters of The Minnetonka	" " " "	11000
T-782	Five Minutes More	" " " "	11001
T-783	Cool Water	LOUIS PRIMA	7200
T-784	There Are Two Sides To Ev'ry Girl - from "Two Sisters From Boston"	" " " "	(reject)
T-785	G'wan Home, Your Mudder's Callin' - from "Two Sisters From Boston"	" " " "	(reject)
T-786	Chained To A Memory	FOY WILLING AND RIDERS OF THE PURPLE SAGE	6000
T-787	Live and Learn	THREE SUNS	7197
T-788	That Little Dream Got Nowhere	" " " "	7197
T-789	Tumblebug	FOY WILLING AND RIDERS OF THE PURPLE SAGE	6000
T-790	Hangover Square	JIMMY DURANTE (Ted Dale Orch.)	1059
T-791	Comin' Out	" " " " "	1059
T-792	South America, Take It Away - from "Call Me Mister"	" " " " "	1059
T-793	Just the Other Day	FOY WILLING AND RIDERS OF THE PURPLE SAGE	6001
T-794	Gotta Get Me Somebody To Love	" " " " "	6001
T-795	I've Got You Under My Skin	RAY MCKINLEY	7201
T-796	Membo	" " " "	7206
T-797	Estoy Acabando	" " " "	7201
T-798	Ole Ole	" " " "	(unrelease hold)
T-799	Rumba In E Minor	GEORGE PAXTON	7202
T-800	1. When Grandma Danced the Minuet 2. The Jolly Farmer	" " " "	7202
T-801	1. Spring	" " " "	7203
T-802	2. Bells In the Steeple	" " " "	7203
T-803	1. My Little Toy Boat	" " " "	7219
T-804	2. On October 31	" " " "	7219
T-805	The Wind and the Breeze	" " " "	7220
T-806	1. My Tiny Two-Wheel Scooter	" " " "	7221
T-807	2. In the Good Old Winter Time	" " " "	1079
T-808	1. Down Where the Rainbow Ends	" " " "	1079
T-809	2. Dance and Be Merry	" " " "	1080
T-810	1. Lullaby	" " " "	1081
T-811	2. Boy Scouts on Parade	" " " "	1082
T-812	1. At the Zoo	" " " "	1082
T-813	2. When the Circus Comes To Town	" " " "	1082
T-814	The Whole World is Singing My Song	" " " "	1061
T-815	My O'Darlin', My O'Lovely, My O'Brien	" " " "	1085
T-816	The Old Lamp-Lighter	" " " "	1061
T-817	Oh, But I Do	" " " "	1085
T-818	You'll See What A Kiss Can Do	EDDY HOWARD	1072
T-819	If I'm Lucky	" " " "	1072
T-820	Why Does It Get Late So Early (I Love You) For Sentimental Reasons	" " " "	1071
T-821	Lynn	" " " "	1071
T-822	My Last Goodbye	" " " "	1073
T-823	My Best To You	" " " "	1073
T-824	Missouri Waltz	" " " "	1074
T-825	Careless	" " " "	1074
T-826	Dizzy Boogie (re-recording BT-38)	" " " "	1070
T-827	Flat Foot Floogie (re-recording BT-39)	SLIM GAILLARD	9002
T-828	Popity Pop (re-recording BT-40)	" " " "	9002
T-829	Slim's Jam (re-recording BT-41)	" " " "	9001
T-830	Early Morning Boogie (re-recording BT-42)	" " " "	9001

(to be continued)

ARNETT NELSON -- THE "UNKNOWN CLARINET"
Research by E.S. Virgo, 53 The Ridge, Orpington, Kent,
England BR6 8AQ

For several years I have been researching the least recognised and most under-valued of New Orleans musicians, clarinetist Arnett Nelson. With the aid of surviving musicians and enthusiasts in many countries I have been able to assemble most of the recordings on which I believe him to be present, together with a limited amount of information about his movements at other times. This has served to establish that Arnett Nelson and other members of the Jimmy Wade band were the personnel of many more recording sessions than they have hitherto been credited with. It has also served to provide circumstantial and aural evidence of their presence on further sessions; if further data can be found, to establish their presence on these further sessions with equal certainty, some very substantial further revisions will be necessary to the discographies, and these musicians (above all Nelson) will be due for up-grading in their degree of historical importance. I should therefore be very grateful if any reader of Record Research can throw any light on the personal history of Arnett Nelson, on the presence of him or his colleagues Jimmy Wade and Bill Dover in band personnel at any time in the period covered below, or on useful directions of further enquiry.

HOW IT BEGAN

At the time when I began this study all that was known of Arnett Nelson was that he composed "Buddy's Habit" while with the Wade band in 1923 and that this was recorded by King Oliver, with Johnny Dodds playing only part of the clarinet solo -- the balance being covered by a slide whistle; that he recorded with Wade on a session in 1923 and another in 1927; and that he made recordings under his own name in 1936 and appeared on a number of other hokum-style sessions in Chicago in the years 1936 to 1938. What led me to undertake the study was the clarinet on certain blues accompaniments by Lovie Austin and her Serenaders; I considered the identification of Johnny Dodds on certain sessions, notably Viola Bartlette, May 1926, and Ida Cox, August 1924, to be incorrect.

Nelson's 1930s recordings indicated a New Orleans origin (since confirmed, and, since he was in Chicago at the time, I decided to look into the possibility that he was the clarinetist on these Lovie Austins. Almost immediately, I realised that Paramount's advertisement for "Out Bound Train Blues", in Chicago Defender of June 5, 1926, depicted as clarinetist the same man as holds the clarinet in the photograph of Wade's Moulin Rouge Syncopators at page 37 of Pictorial History of Jazz: Arnett Nelson; I subsequently realised that the bespectacled cornettist depicted in the same advertisement is none other than the man featured on page 27 of Big Band Jazz: Jimmy Wade.

CHICAGO 1929-38

I could have said "mission accomplished" at that stage but, very fortunately, the Dodds protagonists suggested the picture in the advert. might not have shown the actual players on the record, so I decided musical proof must also be found. I began to assemble all Arnett Nelson's recordings, and I must mention with special warmth the assistance I received at that stage from Chris Hillman and Dr Rikiya Shirasu. I was able to establish Nelson's presence on nearly all the Chicago hokum sessions with clarinet for Blue Bird and Vocalion in 1936 to 1938, including the State Street Swingers (see Collectors' Items 003). This led to a complete identification of the Washboard Rhythm Kings session of Nov. 1, 1935, the first on which Casey Bill Weldon, Tampa Red, Washboard Sam and Arnett Nelson came together (see Magpie PY 1803). I also identified Nelson as the clarinet on Robinson's Knights of Rest (Aletha Robinson has since confirmed to me that Bob could not play clarinet) and on the King Mutts (see Herwin 168).

NEW YORK 1926-27

More important findings arose from pursuing Perry Bradford's statement in "Born with the Blues" that he laid on four sessions for the Wade band while they were in New York (actual period June 1926 to April 1927). Only one session gave rise to a recording issued under Wade's name. Others so far reissued on microgroove are the first two Georgia Strutters sessions, the Perry Bradford Gang session of Dec. 1926, and the Original Jazz Hounds session of March 15, 1927. I have not yet heard the other Perry Bradford Gang session or the Alberta Hunters, but I expect to find Arnett Nelson and other members of the Wade band on these also. I have also been looking for two other recordings which appear, from their matrix numbers, to have been made in conjunction with the Wade's Club Alabam Orchestra session: those by "Steamboat Joe", who I suspect will prove to be Arnett Nelson.

Nelson solos extensively on the sessions with Perry Bradford, with a power and fluency which place him among the first flight of clarinetists (indeed, that is where Hugues Panassié placed him in "The Real Jazz", before his talents came to be overlooked). It is necessary to appraise his work in New York on these 1926/7 sessions, and his low register solo which opens both takes of the 1923 Mobile Blues, in order to embark on the further listening sessions indicated in the following paragraphs!

CLARENCE WILLIAMS GROUPS

In the course of an article about the Wade band in Storyville 56, Ralph Gulliver quoted Roy Butler as saying he did not take part in the band's New York recordings with Bradford and "the others". Searching for these "others" I found Eddie South (who was with the Wade band throughout this period) listed among the personnel of an Eva Taylor recording in October 1926. Tom Lord, in his book on Clarence Williams, notes that Eva insisted this was South, although Tom and those working with him were doubtful, not realising that South was in New York at that date (with the Wade band). Moreover, Tom notes that Eva recalled Clarence was using members of a Chicago band who were playing in New York; she could not remember its

name. Tom also notes that Clarence was getting his songs (such as Candy Lips and Wasn't It Nice?) plugged at the Club Alabam. And he waxes lyrical about the Doddsonian clarinet who appears with Eva and on other Clarence Williams sessions between June 1926 and April 1927!

I am satisfied that Nelson, Wade, Dover, South and (probably) Clifford King are present on a number of Clarence Williams sessions recorded while the Wade band was in New York, including Eva Taylor's OK 40671, 8407, and 8463, Lucille Hegamin's Col 14164, and Sara Martin's OK 8461. Two Dixie Washboard Band sessions on Oct 21-22 1926 fall either side of the second Georgia Strutters session in matrix sequence (Wade band throughout). Nelson's technique is well demonstrated on their last session before leaving New York, which produced Cushion Foot Stomp and Take Your Black Bottom Outside (OK 8462). And I believe he is one of the two clarinets on Col 14193, the other being probably Clifford King.

Happy Caldwell has told Al Vollmer that he believes it very likely that Nelson and the Wade band recorded with Clarence in 1926-27, and I would welcome any further recollections or concrete evidence one way or the other -- and I invite anyone to play over, in sequence, Ethel Waters' Pm 12230, Viola Bartlette's Pm 12363, Victoria Spivey's OK 8389, and Eva Taylor's OK 8463. Subject to the violin replacing the trombone on the last, I believe these are the same musicians: the attack, and above all the support the clarinet provides to the singer, and the same. Compare Miss Spivey's Voc 03346 of ten years later, if you like; it is the same clarinetist, I believe.

In 1924 Paramount were advertising the Jimmy Wade band as "exclusive Paramount recording artists" -- yet according to the discographies they were making no more recordings. I believe they were doing so anonymously, and that there is more of Wade and Nelson than there is of Ladnier and O'Bryant in Lovie Austin's accompaniments to blues singers from the beginning of 1924 onwards. But I cannot yet prove it.

THE KING OLIVER COLUMBIAS

There is one other suggestion about the Wade band's Chicago period. In later years King Oliver often fronted another band, causing problems in identifying personnel. He did the same thing in October 1923, although people are more certain the clarinet and trombone are different than they are about the other instruments. If readers are able to hear other examples of Nelson's style at this period, and assimilate his characteristics, I invite them to listen to the Creole Jazz Band's Columbias. Is it possible that Oliver was fronting the Jimmy Wade band for those recordings? And did he bring back with him "Buddy's Habit", as the first item for the next recording session with his regular band?

ARNETT NELSON IN 1914

more were Arnett Nelson and his colleagues before 1923? In his autobiography Lee Collins said Nelson played his very first job in New Orleans with Lee's father's band, after Lorenzo Tio Sr. left. Tio left New Orleans in 1907, so that seems to put a date on Nelson's first professional engagement, from which a birth date around 1890 can be deduced. I have found no references to Arnett Nelson (or to John Collins) among the personnel of New Orleans bands, however. Lee says Arnett went to Chicago around 1916 but, thanks to Larry Gushee, I can correct that; Larry found this dispatch from Young Brothers Black Troubadours in the Indianapolis Freeman of Sept. 26, 1914: "Mr Arnett Nelson is going to be some clarinet player. He just received a new clarinet from C.G. Conn." The late Walt Allen's only early listing of Nelson was with Herbert's Minstrels in December 1921.

NEW YORK 1921-22

Both Jimmy Wade and Bill Dover were supposedly in Lucille Hegamin's accompanying group in the years immediately following World War I. This sent me listening to her earliest recordings, and I made a startling discovery. On Arto 9053 (recently reissued on VJM VLP 50) there are a cornet, trombone and clarinet who do not appear together on her previous or subsequent recordings; they have a Chicago sound, unlike anything else recorded before 1923, and the biting clarinet is evidently a New Orleans musician. This record, which was the hit of the year 1921, established Lucille's reputation; it was made in February but not issued till June, by which time Lucille had assembled her Blue Flame Syncopators so, though it was not made by that group, their name was used on the record when it was issued. "Arkansas Blues" can be added to the listening sequence I have recommended above.

I believe the unknown personnel on this unique record are Jimmy Wade, Bill Dover and Arnett Nelson. I have listened to many other records of the period, but have found nothing else with that combined sound. However, there are a number on which either Nelson or both Dover and Nelson seem to be present. Nelson appears to be the "unknown clarinet" who joins the Blue Flame Syncopators on Lucille Hegamin's Arto 9063 and Pm 20108 and possibly others which I have not yet heard. It is a curious fact that in "Born with the Blues" Perry Bradford quotes the Wade band's 1926-27 personnel on the strength of an answer given to him by Eddie South -- yet the question he had asked Eddie was "Who was in the band when you all came to New York in 1922?"

Bill Dover told many interviewers that he recalled making records with Fletcher Henderson in New York, and also with Ethel Waters and other singers. These have not been identified, because the search was made among 1926-27 recordings. A search among the 1922 recordings is more fruitful. And there is a remarkable clarinet on certain 1922 recordings by Fletcher Henderson. In "Hendersonia", Walt Allen says "An unidentified clarinetist, with a fine ensemble sense and a tone that reminds one of Johnny Dodds (I am sure, however, that it was NOT Dodds) whom I tentatively identify as Clarence Robinson, is present on certain sessions." The Clarence Robinson who was on

(continued on p.14)

BOBBY HACKETT

by **Steve HOLZER**

4635 Carson Avenue
Indianapolis, Indiana 46227

BOBBY HACKETT RECORDS UNDER OTHER LEADERS

This has been

put together from Rust, DeLauney, Carey/McCarthy, and Kurt Mohr, plus a little bit from a German discography.

INSTALLMENT ONE

March 1, 1937 NYC

Personnel unknown, but probably similar to following session, according to Rust. If this does not predate Bobby's arrival in NYC, it may be Bobby's first session. I have yet to hear any of these and cannot give an opinion.

62027-A	When the Poppies Bloom Again	Dec 1181
62028-A	May I Have The Next Romance With You	Dec 1169, Pan 25906
62029-A	Wanted	Dec 1181
62030-A	Marie	Dec 1169

DICK ROBERTSON AHO

March 24, 1937, NYC

c-Bobby Hackett; tb-Al Philburn; cl-Paul Ricci; p-cel-Frank Froeba; g-Frank Victor b-Haig Stephens; dr-Sammy Weiss; vo-Dick Robertson

62074-A	Little Old Lady	Dec 1209
62075-A	Too Marvelous For Words	Dec 1209, Pan 25928
62076-A	My Little Buckaroo	Dec 1215, Pan 25919
62077-A	September In The Rain	Dec 1215, Pan 25920

DICK ROBERTSON AHO

April 30, 1937, NYC

c-Bobby Hackett; tb-Al Philburn; cl-Sid Trucker; p-Frank Signorelli; g-Frank Victor b-Haig Stephens; dr-Stan King; vo-Dick Robertson

62168-A	You'll Never Go To Heaven	Dec 1260
62169-A	Toodle-00	Dec 1260, Pan 25929
62170-A	It Looks Like Rain in Cherry Blossom Lane	Dec 1283
62171-A	On A Little Dream Ranch	Dec 1283, Pan 25920

DICK ROBERTSON AHO

June 17, 1937, NYC

c-Bobby Hackett; tb-Al Philburn; cl-Sid Trucker; p-Frank Signorelli; g-Frank Victor b-Haig Stephens; dr-Stan King; vo-Dick Robertson

62284-A	Good Mornin'	Dec 1334
62285-A	The Miller's Daughter Marianne	Dec 1335
62286-A	The Merry Go Round Broke Down	Dec 1334, Pan 25928
62287-A	Gone With The Wind	Dec 1335, Pan 25942

DICK ROBERTSON AHO

October 7, 1937, NYC

c-Bobby Hackett; tp-Johnny Carlson; tb-Al Philburn; cl-Don Watt; p-Frank Signorelli g-Frank Victor; b-Haig Stephens; dr-Stan King; vo-Dick Robertson

62666-A	In My Merry Oldsmobile	Dec 1511, x-1889
62667-A	Daisy Bell/Little Annie Rooney	Dec 1511, F-6845, X-1889
62668-A	Roses In December	Dec 1487, Pan 25953
62669-A	Getting Some Fun Out of Life	Dec 1487

ANDREWS SISTERS

October 18, 1937, NYC

tp/ldr-Vic Schoen; tp-Bobby Hackett; tb-Al Philburn; cl-Don Watt; p-Frank Froeba; g-Dave Barbour; b-Haig Stephens; dr-Stan King; vo-Patty, Maxine and LaVerne Andrews

62686-A	Why Talk About Love	Dec 1496, M-30095, X-1476 Br 02541, A-81756, A-81849
62687-A	Just A Simple Melody	Dec 1496, X-1476, Br 02541 A-81756, Pol A-61178

NOTE: If anyone knows what the matrices between the previous session and the one following on the same day are, I would like to know, as these would appear to be possible Hackett items as well.

FRANK FROEBA AHO

October 18, 1937, NYC

c-Bobby Hackett; tb-Buddy Morrow; cl/as-Milt Yaner, Sal Franzella, Don Watt; ts-John Sadola; p-Frank Froeba; b-Haig Stephens; dr-Al Sidell; vo-Bill Darnell and the Al Rinker Trio

62692-A	My Swiss Hilly Billy-VAR3	Dec 1500
62693-A	Danger, Love At Work-VAR3	Dec 1525
62694-A	Tears In My Heart-vBD	Dec 1500, F-6657, A-81523 (Br)
62695-A	Miles Apart-vBD	Dec 1525

NOTE: Buddy Morrow was going by Moe Zudecoff at this time, And an alternative spelling (probably correct) is Al Seidel for Al Sidell

DICK ROBERTSON AHO

October 19, 1937, NYC

c-Bobby Hackett; tp-Johnny Carlson; tb-Moe Zudecoff (Buddy Morrow); cl-Don Watt; p-Frank Froeba; g-Frank Victor; b-Haig Stephens; dr-Stan King; vo-Dick Robertson

62696-A	Rollin' Plains	Dec 1498, F-6876
62697-B	I Want You For Chrstmas	Dec 1498, Dec 3365
62698-A	In A Shanty In Old Shanty Town	Dec 1512
62699-A	When It's Springtime In The Rockies	Dec 1979
62700-A	I Wonder Who's Kissing Her Now	Dec 1612
62701-A	Sweet Rosie O'Grady	Dec 1758, F-6845

DICK ROBERTSON AHO

October 21, 1937, NYC

c-Bobby Hackett; tp-Johnny Carlson; tb-Moe Zudecoff (Buddy Morrow); cl-Don Watt p-Frank Froeba; g-Frank Victor; b-Haig Stephens; dr-Stan King; vo-Dick Robertson

62702-A	Two Little Girls In Blue	Dec 1675, F-6844
62703-A	That Old Gang of Mine	Dec 1536
62704-A	Won't You Come Over To My House	Dec 1536

DICK ROBERTSON AHO

October 25, 1937, NYC

c-Bobby Hackett; tp-Johnny Carlson; tb-Moe Zudecoff (Buddy Morrow); cl-Don Watt; p-Frank Froeba; g-Frank Victor; b-Haig Stephens; dr-Stan King; vo-Dick Robertson

62705-A	That's How I Need You
62706-A	My Gal Sal

Dec 1952, F-6816, X-1613
Dec 1735, F-6817

TEDDY GRACE

October 25, 1937, NYC

c-Bobby Hackett; tb-Moe Zudecoff (Buddy Morrow); cl/as-Milt Yaner, Sal Franzella, Don Watt; ts-John Sadola; p-Frank Froeba; b-Haig Stephens; dr-Al Sidell (Seidel) vo-Teddy Grace

62707-A	I've Taken A Fancy To You
62708-A-B	I'll Never Let You Cry
62709-A	Goodbye, Jonah
62710-A	Tears In My Heart

Dec 1602, Br 02584
Dec 1602, Br 02607, Br A-81734
Dec 1524
Dec 1524, Br 02584

FRANK FROEBA AHO

November 4, 1937, NYC

c-Bobby Hackett; tb-Moe Zudecoff (Buddy Morrow); cl/as-Milt Yaner, Sal Franzella, Don Watt; ts-John Sadola; p-Frank Froeba; b-Haig Stephens; dr-Al Sidell (Seidel) vo-Bill Darnell, Jack Wilmot

62750-A-B	Alabamy Bound-vBD
62751-A	Goblins In The Steeple
62752-A	Who-vJW

Rejected
Dec 1545, Br 02565, Br A-81408
Dec 1545, Br 02565, Br A-81408

DICK ROBERTSON AHO

November 10, 1937, NYC

c-Bobby Hackett; tp-Ralph Muzillo; tb-Al Philburn; cl-Don Watt; p-Frank Signorelli; g-Dave Barbour; b-Haig Stephens; dr-Stan King; vo-Dick Robertson

62759-A-B Somebody's Thinking of You Tonight

Dec rejected

RED MCKENZIE AHO

November 16, 1937

c-Bobby Hackett; tb-Vernon Brown; cl-Siats Long; ts-Babe Russin; p-Fulton McGrath; g-Dave Barbour; b-Artie Shapiro; dr-Stan King; comb/vo-Red McKenzie

22033-1	Farewell, My Love
22034-1	You're Out Of This World
22035-1	Sail Along, Silvery Moon
22036-2	Georgianna

ARC 8-01-13, Voc 3875, Cq 8966
ARC 8-02-04, Voc 3898
ARC 8-01-13, Voc 3875
ARC 8-02-04, Voc 3898

ANDREWS SISTERS

November 24, 1937 NYC

tp/ldr-Vic Schoen; c-Bobby Hackett; tb-Al Philburn; cl-Don Watt; p-Frank Froeba; g-Dave Barbour; b-Haig Stephens; dr-Stan King; vo-Patti, Maxine and LaVerne Andrews

62810-A Nice Work If You Can Get It

Dec 1562, BM-1057, M-30100,
Br 02552, Br A-81385, Pol A-61137
Dec 1562, BM-1057, M-30100,
Br 02552, Br A-81385, Pol A-61137
Dec 23605

62811-A Bei Mir Bist Due Scheon

NOTE: Bei Mir Bist Du Schoen is the first record, to my knowledge, on which Bobby received label credit. It eventually became a million seller, the first of several in which Bobby had a part. To my knowledge, however, Bobby never had a million seller under his own name. I am sure that these tunes have been re-issued on LP and would welcome any information about these.

(to be continued)

ARNETT NELSON -- THE "UNKNOWN CLARINET" (continued)

the scene at that time appears from other sources (including photographs) to have been a dancer, not a musician, however.

I suggest the clarinet in the accompaniments to blues singers by Joe Smith's Jazz Masters in 1922 is the same man as sounded like Dodds to Tom Lord on 1926-27 Clarence Williams recordings and sounded like Dodds to other people on various Lovie Austin accompaniments between 1924 and 1926: Arnett Nelson. And I suggest that the recordings with Fletcher Henderson which Bill Jover remembered are those by Ethel Waters, Mary Straine and others during 1922. Can anyone come up with any further evidence, for or against, please? This purely aural identification is not sufficient -- even if it may be more soundly based than previous guesses at the personnel.

I have referred here to the more significant findings in this research, and to the major questions which remain open. I have identified Arnett Nelson with more or less certainty on various other sessions in Chicago and elsewhere. And in eliminating him from other sessions I have made new identifications of clarinetists like Ernest Michall. But I would prefer further corroboration of what I have set out above, and I would like to close the gaps in Nelson's personal history: I do not know his date of birth, whether he married, whether there are relatives who might be contacted or, in fact, whether he is still alive today.

AFTER WORLD WAR II

Although Nelson seems not to have recorded after 1938, Lee Collins remembered his playing at the victory Club after World War II; and Paige van Vorst found someone who recalled hearing him playing in Chicago around 1950. I would appreciate any light on Nelson's personal biography, on his new Orleans origin, on his movements during his musical career; and any suggestions for further lines of study or enquiry. Although at the moment my research into the United States scene has to be by mail, I am planning a visit to the U.S.A. in the course of the next year or so, in furtherance of this study, and shall in the next few months be aiming to build up an itinerary.

Acknowledgements are due to the following for their help in the research described here (but I accept responsibility for all identifications): Walt Allen, Bruce Bastin, John R.T. Davies, Ralph Gulliver, Chris Hillman, Bill Holland, Little Brother Montgomery, Aletha Robinson, Rikiya Shirasu, Mike Stewart, Guido van Rijn, Paige van Vorst, Al Vollmer, Bob Webster, Laurie Wright.

Ernest S. Virgo

October 1978.

THE AMERICAN DANCE BAND DISCOGRAPHY 1917-1942

VOLUME I
IRVING AARONSON TO ARTHUR LANGE
BRIAN RUST

CORRECTIONS and ADDITIONS
by
BILL FRASE STEVE ABRAMS
1957 Drew Ave.S. Box 666
Minneapolis Mn. Larkspur Calif.
55416 94939

***All comments should be
sent to their attention***

Page 82 The Badgers
Add note: 1196, 1250 Sam Lanin
Page 85 Bailey's Lucky 7
To Mx 4286 add take C
Page 86 BL7
Mx 84640-A also has the prefix "X"
Page 91 Smith Bellow (& PP 92-97)
To Mx 8702 add take 2, Bwy 1275 as Jimmy Green's Californians, & Cq 7353
Mx 8703 take 1, add Cq 7353
To Mx 8781 add Or 1605 as Gary Dawson
To Mx 8829 add Or 1626 as Gary Dawson
Mxs 8885/6 also appear on Bwy # unk.
Mx 8946 also appears on Or 1699 as Gary Dawson
Mx 8947 also appears on Cam 9319 as Eddie Brown. Vocalist not SB, maybe IK
If the Sept. 23, 1929 session is Adrian Schubert, why isn't it listed there inst
Mx 9035 also on Or 1755 as Willie Creager
Mx 490034 take B
Mx 9761 on Ro 1338 & Or 1972, & Cr 81436
Mx 9762 on Ro 1346 as Karl Radlach, & on Or 1981
Mx 9788 also on Ban 0733 & Re 10039
Mx 9789 also on Ro 1345
Mx 1025 Bwy 1415 This is not the same recording as Crown 3022 and vocalist is
not Smith Bellow. Bwy 1415 is the Sept.-Oct. 1930 Adrian Schubert Crown issue.
Why the same Mx. numbers?
Add Mx 1184 I'm Happy When You're Happy on Bwy 1447 as Jimmy Green's Col.
To Mxs 11139/40 add Or 2415
To Mxs 11982/3 add Or 2504
For Mxs 14914/8 see ARC-Brunswick Bands
Correct issue for 16336 is Mt 13240
PP 100-117 Bar Harbor Society Orchestra
Old Fashioned Girl on Voc 14299 is Mx 8507
To Mx 5667 add Or 285 as Roy Collins
To Mx 5706 add Or 286 as Billy James
To Mx 5708 add Or 299 as Roy Collins
To Mx 5821 add Or 344 as BHSO
To Mx 5846 add Or 345 as Lucky Strike D.O.
To Mx 5890 add Or 381 as Billy James
To Mx 5892 add Or 377 as Billy James
To Mx 5893 add Or 380 as Roy Collins
Mx 141279 take 3
Mx 141537 take 1
Mx 141599 take 2
Mx 141600 take 3
Mx 141633 add take 1
Mx 141635 take 3
Mx 142865 takes 2,3
Mx E-2659 add Or 909 as Majestic D.O. with Mx 7216
Mx 143362 take 1
Mx 144665 take 1
Mxs 144695, 144696, 144835, 144837, 144924 all take 2
Mx 145423 take 3, vocal IK
Mx 145591 take 1
Mx 145667 take 2 vocal IK
Mx 145668 take 1 vocal IK
Mx 145958 take 2
Mx 146278 take 1
Mx 146313 take 2
Mx 146314 take 1 & 146315 take 2 and are coupled on Desert Song Special Record
Mx 146332 take 2, vocal "Dick Burnett"
Mxs 146404/5/6 all take 1, all vocals AF
Mx 146604 take 1, vocal "Robert Wood", labelled Musical Comedy Orchestra
Mx 146521 take 2, vocal IK
Mx 146743 take 2
Mx 146744 take 1, vocal "Tom Frawley"
Mx 146953 take 2, vocal "Robert Wood"
Mx 146957 take 2
Mxs 147068/9 both take 2
Mx 147157 take 2
Mx 147463 take 3, vocal Arthur Hall
Mxs 147475/6/7 all take 2, all vocals "Tommy Weir"
Mx 148004 take 1
Mx 148195 take 2, vocal IK
Mx 148399 take 2, vocal "Lester Cortes" (?IK)
Mx 148516 take 2, vocal IK
Mx 148649 take 3
Mx 148657 take 2, vocal IK
Mx 148659 take 1, vocal IK
Mx 148893 take 1, vocal IK
Mx 149024 take 1
Mx 149121 take 1
Add Mx 3622-A Loving You Alone (w)-v VD 71771
Page 119 Charlie Barnet
Mx 19241 take 1
Mx 19244 take 1
Page 125 Dick Barrie
Mx 23373 take 1
PP 128-9 Ted Bartell
Mx 148412 take 3, vocal "Tom Frawley"
Mx 148965 take 2, vocal IK
Page 130 Harry Barth
Add Mx 7345- Mine Or 950 as Majestic Dance Orchestra
Add Mx 7344- Sed 'N Blue Re 8349 (HDO)
Mx 7343 also on Dem 3989(HDO), Re 8350(Imperial D.O.), & Or 951(Boston Sec.O.)
Mx 148372 take 3, vocal "Robert Wood"
Mx 148373 take 2, vocal IK
Page 131 Add: Joe Bauer and his Fidelity Orchestra ca. 1929
5302-1 Nobody's Sweetheart Electre unnumbered
5306-1 No Parking
Page 134 Leon Belasco
Mxs 14039/40 both take 1, vocals Chick Bullock
Page 136 Benson All-Star O.
Mx 147512 take 2, vocal Stanley Jacobsen
Mx 147520 take 3, no vocal
Page 144 Jack Berger
Mx 10435 takes 1&2 both issued, Re 10277, Ro 1584, vocal "Jack Pearl"
Mx 10436 take 3 issued on Re 10277, Ro 1584, vocal "Jack Pearl"
Mx 10789 take 3, vocal "Ted Wilson"
Mx 10790 take 1, vocal "Ted Wilson"
Add Mx 10791-3, I Don't Know Why (I Just Do)-vScrappy Lambert Per 15518(seeARC)
Mx 10792 take 1, vocal SL
Mx E-37177 take A

Page 155 Ben Bernie(also page 157)
Mx E-22313 also issued
Mx E-29696 vocal ET
Mx E-29721 vocal SL
Mx E-30023 vocal DR
Page 162 Dave Bernie
Mx 148680 take 2
Mx 148681 take 4
Page 169 Henry Biegin
Mx 17977 take 1, vocal Clyde Rogers
Mx 17978 take 1, vocal Glen Hughes
Mx 17979 take 3, vocal Clyde Rogers
Page 179 Archie Bleyer
Mx 17712 take 1, vocal Durelle Alexander
Mx 17713 take 1, vocal Durelle Alexander, add Cq 8547
Mx 17714 take 1, vocal Russ Morgen
Mx 17715 take 1, vocal Russ Morgen
Mx 17840 take 1, vocal Chick Bullock
Mx 17841 take 1, vocal Chick Bullock
Page 189 Mario Braggiotti
Mx CO-18229 take 1, no vocal
Mx CO-18230 take 1, vocal Chick Bullock
Page 190 Nat Brandwynne
Mx B-20801 take 1, vocal Maxine Tappen
Mx B-20802 take 2, vocal " "
Page 193 Ace Brigade (Also P. 194)
Mx 72755 take A
Mx 140763 take 3
To Mx 1607 add take D
Page 195 Alfredo Brito
Mx 39305. Two copies, one showing take A, one showing no take are the same.
Mx 39310 take A
Page 195 Ford Britten
Mx 150915 take 3, vocal Arthur Fields as "Ford Britten" revealing this to
be definitely just a pseudonym.
Page 196 Ford Britten
Mx 151229 take 2, vocal "Jack Whitney"
Mx 151557 take 1, vocal "Ford Britten"(not AF)
Add:
Mx 151833-4 How's Your Uncle? -vAF as "Dan Hilly" Cl 5422-C
Mx 151834-4 Red Headed Baby -vAF as "Dan Hilly" Cl 5422-C
Above coupling as Arthur River's Novelty Orchestra, and is most likely a re-
numbering of Mxs 351096/7
PP 197-9 Bwy Bell Hons
Mx 141614 takes 2&3
Mx 142635 add take 1, vocal IK on Sil 3280
Mx 142753 also on Sil 3240
Her 358 as the Westerners
Mx 143695 take 2
Mx 145593 take 2
Mx 145957 take 2, has a vocal
Mx 146233 vocal IK
Mx 146234 take 1
Mx 146235 add take 3, vocal IK
Page 206 Broadway Trio (piano, sax, banjo this issue)
Add: Mx 334-1 Whippoorwill Blues-One Step Famous 3053
Mx 335-1 Emsline
Irving Brodsky Mxs 149076/7/8 all have vocals
Page 207 Brown-Morris O.
Mx 144667 take 1
Page 212 Brunswick Hour O.
Br 6066 would better be listed under ARC Bands
Page 214 Add:Yasha Bunchuk and his Swing Symphony Orchestra
B-20396-2 I Never Knew Br 7801
B-20398-2 Crazy Rhythm
PP 215-7 Earl Burnett
Mx 143429 take 3 on Col 934-D
Mx 143625 take 3 on Col 934-D
Mx LAE-588 vocal by trio
PP 220-1 Henry Busse
Mx 152614 take 2, add Or 3040, OK 2846
Mx 152616 take 1, add Or 3040, OK 2846
Mxs C-90645, 90646, 90996, 90999, 91112, 91115 all take A
PP 227-255 California Ramblers
To Mx 985 add take 2 on Pur 11103
To Mx 70439 add Apex 4547
Aug. 21, 1922 Blue on Bell P-163
To Mx 5766 add take 1
Mx 7276 on Ban 6007 shows Mx 894 instead and has vocal by Jolly Trio. This
does not sound at all like Mxs 7275/7 and may be a different recording of
this tune.
To Mx 108310 (3286) add Ro 721 (Varsity 8)
Mx 108311 shows Mx 3287-A on Cam 8324 and vocalist is Scrappy Lambert, not IK
To Mx 108373 add take 2 (on Cam 8324 as Varsity 8)
Mx 148052 vocal "Marvin Young"
Mxs 148858 & 148860 vocals IK
Mx 149043 - labelled IK, not JA on Har
Add Mx 3804-A Lucky Me And Lovable You -vSB3 Supreme 1819(See GG groups)&Gds198
Mx 3805 vocal SB3, add Supreme 1819
Mx 3857 vocal SB Mxs 3858/9 listed under GG p. 687
Mx 150993 vocal Elmer Feldkamp
Mx 150994 vocal EF & ch
Mxs 151254/5 vocals EF
Page 263 Joe Candullo
Mx 2242 add take A
Page 267 Russ Carlson
Under Your Window Tonight is Mx 1326-2, vocal Les Reis & Artie Dunn
Instrumentation includes 2pianos, one doubling on accordion. See page 801
The High Steppers for the rest of this session.
Page 272 Jimmy Carr
Mx 18221 take 1, vocal Joe Host
Mx 18222 take 1, vocal Vincent Calendo
PP 274-9 Cass Lome O.
Mx 403203 is not a waltz
Mx E-36502 take A
To Mx B-11857 add take A. There are two versions of this 7" record. Both are
picture records of the Vogue type. One side has a photo of the band (the same
on both versions), and the other side is a printed advertisement(different).
To Mx B-13002 add take B
Mx B-13394 take A
Mx B-13878 take A
To Mx B-15081 add take B
Mx B-15433 take A
Mx 38676 take B, Mx 38677 take A
Page 291 Bwy 1227 as Castle Farms Serenaders.
PP. 296-7 Dick Cherwin
To Mx 108813 add Ro 987
Mx 108840 also Mx 3908
Mx 9049 shows as take 2, and add Or 1728 as Continental D.O.
Mx 9050 shows as take 2, and add Jewel 5750 as Continental D.O.
Perfect 15234 as Yuben D.O.

AMERICAN DANCE BAND DISCOGRAPHY

PP 303-4 Tommy Christian
Mx 142672 take 5
Mx 142705 take 2, vocal "The Orchestra"(sic)
Mx 143145 take 3, vocal Tony Pace; Mx 143146 take 3, vocal Joe Sherman, these also coupled on Sil 236
Mx 143227 take 1, add Sil 3298
Mx 143229 take 3, vocal Art Barnett, add Sil 3298
Mx 143341 take 1, Mx 143342 take 3, Mx 143343 take 3, no vocal
Mx 150988 take 2, vocal JA
Page 306 Don Clark
Mx 142782 take 5
Mx 142783 take 2
Mx 142784 take 3, vocal Betty Patrick
PP 308-9 Clevelanders
Mx E-79076 "Oliver Smith" is Frank Munn
To Mx 9108 add Or 1791
To Mx 9119 add take 3. It seems that this Mx should go with Dec. 16 session.
Mx 9220 add takes 2, 3, and Ro 1159
Mx 9221 add Ro 1160
Mx 9342 is take 1, add Cam 0207, Ro 1218
Mx 9344 add Cam 0200
Mx 9363 add Ro 1243
Mx 9423 add Or 1919
To Mx 9718 add take 2, vocal by IK, Cam 0293, Bwy 1382
To Mx 9720 add Bwy 1384, vocal IK
To Mx 9799 add Ro 1344
To Mx 9800 add Or 1986, vocal Bill Coty
To Mx 9831 add Ben 0754
To Mx 9836 add Ro 1443
To Mx 9900 add Cam 0384
Mx 9970 appears on Ro 1425 (take 3)(some copies)
Mx 9972 is take 3 and also appears on Ro 1425
Mx 9970-6 add Ro 1425 (some copies)
Mx 10011 add Ben 0811
Mx 10069 take 3, vocal Scrappy Lambert (as "Ralph Haines"), Or 2101, Ro 1464, and Cr 81454
Mx 10122 add Ro 1474
Mx 10123 vocal IK
PP 310-313 Cliequot Club Eskimos
Mx 142596 take 2
Mx 142597 take 3, vocal Tom Stacks
Mx 142799 take 2
Mx 142881 take 3, vocal "Jimmy Flynn"
Mxs 143538/9 both take 3, both vocal TS
Mx 144235 take 3
Mxs 147033/4 both take 3
Mx 9231 add Bwy 1349 as The Collegians, Dom 181260 as The Rhythm Knights
Mx 9283 add Ro 1190
Mx 9284 add Or 1840
Mx 9375 add Ro 1246 as Imperial D.O.
Mx 9376 add Or 1909, Re 8977
Mx 9275 vocal "Larry Murphy", add Bwy 1380 as Midnight Ramblers, Dom 4560
Mx 9276 add Dom 4559, Or 1970
Mx 9727 add Or 1976
Mx 9864 add Dom 4607, Ben 0755, Or 2006, Ro 1374, Cam 0355
Mx 9865 take 1, add Jewel 6006 and Cam ? Vocal Speed Young
Mx 9866 add Dom 4607
To Mx 10415 add take 1 on Ca 7716 as Dick Cherwin
Page 312 Tom Clines
Mx 144517 take 1
Mx 144520 take 1, Correct issue Har 951-H
Mx 144721 take 2
ADD: So Sympathetic -vJC Br 4749
Alone With My Dreams -vJC
Mxs E-32599/600 both vocal JC
Mxs E-33441/2, 34650 all vocal JC
Page 320 Norman Cloutier
Mx 15808 take 1, vocal Harriet Lee
Mx 15810 take 1, vocal Glenn Cross
Mx 22332 take 1, add ARC 8-03-06
Mx 22336 take 2, add ARC 8-03-06
Page 328 Emil Coleman
Mx E-35960 vocal Smith Ballew
PP 334-9 Columbians
Mx 80174 take 5
Mx 143452 take 1
Mx 143453 take 4
Mx 143737 take 2
Mx 144598 take 3, vocal IK
Mx 144844 take 1, vocal Vincent Van Tuyl
Mx 145247 take 2, vocal James Melton
Mx 145248 take 2, vocal Kenneth Sargent
Mx 146632 take 1
Page 344 Irving Conn
Mxs 15391 & 15393 both take 1
PP 345-6 Jerome Conrad
Mx 146781 vocal Arthur Fields
You're Just A Great Big Baby Doll correct Mx 146783-2, vocal AF
Mxs 147079/80/81 all take 2. Correct spelling Billie and is a waltz
Mxs 147918/9 both take 3
Wedding Bells correct mx 147927-1, vocal IK
Mx 148876 take 2, vocal IK
Page 349 Coon-Sanders (& 350)
To Mx 37215 add take 3
To Mx 48725 add take 3
Page 352 Coreyfontic O.
Add: Ji-Ji-Boo on Bell P-163
Page 353 Frank Cornwell
Mx 143228 take 1
Mxs 143227&9 also coupled on Sil ?
Page 355 D.1 Courtney
Mxs 25035 & 7 both take 1
PP 360-364 Willie Creager
Mx 6943 take 1
Mx 7000 take 1, add Or 844 as Roy Collins
Mx 7001 add Or 798 as Yankee 10
To Mx 8332 add Or 1390 as Bob Green
To Mx 8455 add Or 1452 as Ted White's Collegians
Mx 8499 vocal AF, add Or 1503 as Billy James O.
Mx 8500 vocal AF
To Mx 8501 add Or 1479 as Ted White's Collegians
Mx 8535 on Ben 6353
To Mx 8580 add Or 1509 as TWC, and Bwy 1258
Mx 8581 also on Bwy 1258 as The Rounders
To Mx 8727 add Or 1600 as Billy James
Mx 148482 take 2, vocal IK
To Mx 4014 add Ro 1066
To Mx 4015 add Ro 1067
To Mx 4016 add Ro 1073
Mx 8968 on Or 1682 as Bob Green, and Ben 6501

To Mx 4078 add Ro 1085
To Mx 4080 add Ro 1081
To Mx 9022 add Or 1733 as Bob Green
Mx 4132 (9066) on Or 1755 as W. Creager
Mx 4130 (9067) on Cam 0107 & Ben 0507, vocal "Jerry White"
To Mx 9167 add Or 1791
Mx 9168 take 1, add Jewel 5792, Or 1792, Ro 1157
Mx 9350 take 2 on Jewel 5860
Mx 9401 on Or 1891
Mx 9402 on Ben 0622 & Ro 1248
Mxs 9669 & 9673 on Or 1947
Mx 9776 on Ben 0722 & Ro 1336
Mx 9777 vocal SE, on Re 10028 as Buddy Blue's Texens, & Or 1976
Mx 9828 on Or 2003
Mx 9829 on Ben 0754
Mx 9830 add Or 2003
Mx 9882 take 3 on Cr 81445
Mx 9958 on Re 10115
Mx 9959 take 2, vocal John Spear on Ben 0810
Mx 10115 add Or 2094
Mx 10116 take 3, add Ben 0848
Mx 10117 take 3, add Cr 83042
Mx 10262 add Ro 1520 as Den Ritchie
Page 379 Bernie Cummins
To Mx 12021 add take B
Page 386 Damon/ Dankers
Mx 70035 also on Apex 4395
Mxs 21199 & 21200 both take 1
Page 388 Davis Sex 8
I Love Only You, Dear is Mx 2009-C
PP 388-9 Charlie Davis
To Mx 15215 add Mt 91781
To Mx 15214 add Mt 91781
Page 389 Eddie Davis
To Mx 1066 add Re 9305
To Mx 1104 add Re 9340
Page 390 Johnny Davis
Bwy 1422 labelled Johnny Davis And His All Stars
Mx L-674 take 2, has vocal duet
To Mx L-675 add take 2 with no vocal
Page 394 Meyer Davis
Mx 152509 vocal Lou Conrad
Mx 152510 take 1
Page 395 Walter Davison
Mx 1708 on Cam 833
Page 396 Bob Deikman
To Mx 13065 add Chg 362
Add: Show Me That Kind Of A Girl -vCh Sil 25107 (Deikman's Dance O.)
PP 400-1 Jack Denny
Mxs E-29974 & 6 vocal Scrappy Lambert
Mxs E-29975 & 7 vocal Dick Robertson
Mx E-31331 vocal Eddy Thomas
Mx E-31333 vocal Dick Robertson
Mxs E-31335&7 vocals Scrappy Lambert
Mxs E-31892&4 vocals Dick Robertson
Mxs E-31896&8 vocals Scrappy Lambert
Mxs E-32744/5/6 vocals Dick Robertson
Mx E-32747 vocal Scrappy Lambert
PP 408-410 Dixie Daisies
Mx 312 also appears on Cam 284
To Mx 653 add take A
Add Mx 678-C Sweet Bitter on Cam 428
Add Mx 752-B Sweet Papa Joe on Lin 2190
Mx 1595 correct title Headin' For Baltimore
Add: 1689- Paddlin' Madeline Home on Cam 834
Add: 2057-B Tell Me Tonight on Cam 984
Add: 2181-G For My Sweetheart on Ro 285
Usen't You Used To Be My Sweetie? is Mx 2180-A on Ro 285 as Eddie Miller's O.
PP 412-414 Dixie Marimba Players
To Mx 7850 add Or 1182 as Boston Soc. O.
To Mx 8724 add Or 1572 as Gary Dawson O.
To Mx 9764 add Ben 0722 as Royal Marimba Band
To Mx 9913 add Ro 1399
Mx 9914 take 1 on Ro 1399, no vocal
Page 414 Dixie Music Masters
These are Bob Haring
Page 427 Dorsey Brothers (also to page 433)
The "Bill Dutton" vocals are all Scrappy Lambert
Mxs 402531/2/3 all vocals IK
Mx E-36949 vocal Paul Small, not SL
Mx 39243 take A
Design MLP-20 from World Transcriptions
Page 459 Eddy Duchin
Mx E-12657 take A
Mx B-12658 take A, Correct issue Br 6481
Mx B-12659 take A
Mxs B-12771/2 take A
Mx B-12915 take A
Page 469 Egizi
Mx 1398 take B
PP 474-5 Eddie Elkins
Little Butterfly Mx 71926-B, Waltz Of Long Ago Mx 71927-B
Mx 141114 take 3
Mx 15128 take 1, vocal Chick Bullock, add Ben 33052, Or 2896
Mx 15129 take 1, " " " " , add Or 2897, Ben 33053
Mx 15130 take 1, " " " " , add Ben 33053
Mx 15131 take 1, " " " " , add Ben 33052, Or 2896
Page 475 Frank Ellis
Mxs 143422/3 both take 1
Page 476 Freddy Ellis
Mx 18696 take 1, vocal Seymour Richards
Page 477 Embassy D.O.
Heartaches is Mx 1108-2 vocal Paul Small
Page 485 Emerson Xylo-Phiends (Is there a recuperative home for Xylo-Phiends?)
Ro-La-Bo is Mx 4844-1
Page 488 Erdody
OK 4368 as Erdody's Hotel Pennsylvania Orchestra
Ain't We Got Fun? is Mx 70015-C
All For You is Mx 7922-E
Page 490 Owen Fallon
Notant end: add Joe Furst and Joe Haymes
PP 492-3 Frank Farrell
Mx 143558 take 2
Mxs 144253/4 both take 2 and vocals Arthur Fields
Mxs 144477/8 both take 2 and vocals Arthur Fields
Mx 144599 take 1
Mxs 144949, 144951, 145536, 145537 all take 2
Page 498 Carl Fenton
To Mx 6874 add 6873
To Mx 6877 add 6879

(to be continued)

FROM
RECORD RESEARCH
THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE
BROOKLYN, N. Y. 11205
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**This auction commences with 78rpm, followed
by LPs and 45rpm.... **

- ROY AUFF SmokeyMountainBoogies \$1
1 Pineapple/Wave 036566
CHARLIE ADAMS-Fine Westerns/Billy \$1
2 F F Boogie/BeforeUsayGo DE 28397EV
EDDIE ALBERT-Famedactor sings (P)
3 Jenny Kissed Me/Lit Child KAP134 EV85
TEXAS ALEXANDER-Great Blues-RARE-Lam
4 Cornbread Blues/LingLonesome K8511 VG
ALL STAR ENTERTAINERS-Sax Sextet #1
5 Gypsy Love Song/A Found Only One BR3974
ALL STAR TRIO (Arden-p, OHGren-Kyle
Wadsworth-sax-Ragala-jazz-w/ithorch
6 Happy After A While VI 8928 E
7 Oh By In Good Luck/Palace Tr 35696 E
8 Why Don't You Umm.../Lipsy 35707 E
9 Moonbeams Pining Medley/V 35708 E
STEVE ALLEN & RICKY VERA/CORAL 1098 E
10 How Can I Get to the Top of the World
ALBROSE ORCH-Fine 30s Swing Band 85
11 Swing/Stand Tall DE 38 E \$1
12 Swing/Rhythm Machine (Evelyn) 11/327
13 Lost Patrol/Heaven Dances DE 589 EV
14 Something to Remember (Anne) Shelton/
Oasis DE 8358 E \$1.50
15 Stardust (Mayfair) Blue 05676
16 Whistling Willie/Side Roll 12103 E
AMERICAN QUARTET (Billy Murray) 1034 V
17 Moonlight Serenade/V. J. Van Rumb 11/7034 V
18 Where Do We Go From Here/Goody 18335 E
ALBERT AMMONS Boogie Piano/Rhythm Kings
19 Shout A Joy/Headline Bear 035561 E85
20 Boogie Woogie/Clash 38664 \$1.50
ARCHIE ANDERSON-Soot Baritone (Lama)
21 Guiding Star to a New Year/Theo 5267
ANDREWS SISTERS Bobby Hackett
22 Bel Air Blues/Johnnie/Who's the Boss 5628
23 Little Time (Dorsey) Shasha 11/974 E
24 Billy Boy (Ray) McKelvey/Dorsey 22142 E
25 Beer Barrel Polka/Well All Right 2462 E
26 Jumpin' Jive/Chico Luv Song DE 2756 E
27 Perry Bop/Serena/Hit the Road 3328 E
28 A Little Blossom Time/It's a Wonderful
29 Music Makers/Aurora 3732 W4V
30 One Step Ball/Rum & Cola 18636 E
31 Well All Right/Hold Time 23606 E
32 I Hate to Lose You/Totally 24380 E
33 Charlie Boy/Yellow Ribbon 24812 E
34 Say Silly/Too Toot DE 3098 EV
35 Seasaw (Lombardo) Hurt Time 27910 EV
RAY ANTHONY-Trip to the Fiance Band
36 I Love People In Love CAP 2293 EV
37 Thank You/Now/Save Me 2488 E
38 Jersey Bounce/Que's All Mine 2532 E
39 Dancey Heart/Somewhere CAP 2777 E
ARAB RECORDS-Ethnic /s/ 3038 E
40 Frodo Baggins-Bill Paley/Jammy McPherson
LUIA AND KAZUO /VI 20425 E
41 Stormy Weather Blues (Both Sides)
HARRY ARCHER O-Rare Oldies 20s Record
42 Roses Underneath (with POLLY WALKER-v)
(Geo) O'Hara/Merry Melons/Molly Malone
POLLY WALKER/Donna Howard/Show BR 3687 E \$4
HARRY ARCHER Orch (again) What's a Vocal 85
43 My Heart's a Good Still/Feel the Heat BR 3720 E
ARLEN ORMAN-fine 20s Dance Show/Ten
44 Southwind/At Sundown BR 3481 E \$1
45 Hallelujah/Sometimes BR 3527 V
46 Chiquita/1200 Witz VI 21513 V# 85
47 Rag Doll/Kiddie Kapers 21588 E \$1
48 Why/It's You Love 22205 E \$1.50
49 Soloists From Good Oldies/Punny 3551 E
LA ARGENTI-ITA-famous Spanish Chantunes
50 Elmore Galt/Sinclair/Pandang VI 8121 E
LIL ARMSTRONG-Huggy, Baby Daddies
51 E-Town Boogie/Confess In B&W 2108 E \$1
52 Sit Down Strike A Rhythm/Knock DE 2785
LOUIS ARMSTRONG
53 Shadrach/Jonah/Abel DE 9136 E \$1
54 Blueberry Hill/Lucky Old Sun 24752 E \$1
55 April in Portugal/Romona DE 28704 E \$1
56 Feather Bird/Southland HRS 0884 E \$1
57 Bluesy Day/Bluesy South VI 20245 E \$1
58 Frim Frim Frim/Satisfied VI 23496 E \$1
59 Bye Bye/Whisper Song DE 21534 E
EDDY ARNOLD Tenn Playboy 85
59 Easy On Eyes/Anything Part VI 20456 E
60 Eddy Song/Condemned Trial 205108 E
60 Ballad Was Tempered/Wouldn't 206659 E
61 Rockin' Alone/Thinkin' Blues 2488 V
62 Anytime/What's a Fool VI 202700 V
63 Heart Full/Luv/Luv/Luv/Luv/Luv/Luv
64 Easy On Eyes/Anything Part VI 20456 E
OOS ARNHEIM ORCH-Rare Oldies with BING (Crack)
65 On the Time/Thanks You VI 22700 E
66 ATCHER-Weaterns, String Band 85
67 I Want to Be Wanted/Just Be Strong 036983 E
68 I Don't Want Nobody (Marling) Cowboys 3794 E
69 Down With Me/In the Gutter 38132 E \$1
CHET ATKINS-Great Gals on Outfit 1
69 Chinita/On Me/Starlight/On Me/Starlight
CLAUDIO ARRAU-Piano Solo-Schumann Carnival
70 Avoi, From Meant, Pense et Pa (Op) 0606
71 Papi, Let's Dance/Ente 0606
FRED ASTAIRE #Abing #a Judy GARLAND
72 Pioneers/Lee Reisman BR 4887 E
73 Fine Romance/It's a Wonderful Time 771 E
74 Pick Up the Pieces/You Know What 771 E
75 Couple Song/Dance/Part 2 DE 2365 E
76 Easter Parade/Judy Garland/Glenn Miller
77 Couple Swells/Luv/Luv/Luv/Luv/Luv/Luv
78 Happen When Dances With You 30187 E
79 Where Do I Go (Antal) 30239 E \$1
ASTORIS (Fred) Rich 2000 E \$1
80 Hallelujah/Shadow RA 412 E
ATLANTA SYNCOPIERS-Irv Kaufman #4
81 Cryin' in the Rain/Goodbye MADISON 5038
JAN AUGUST-Piano Show/Piano
82 Munderbar/Cordas HRS 364 E
83 Old Mill Stream/Meat 21 E 5497 V

- DENNY BECKNER Madcap Merry Makers
167 U Can Take My Heart (Thema) Song/
Hallelujah 8-10 SAVOY 140 E
BIX BING & Paul WHITEMAN-Biltmore
168 Louisiana/Took Advantage 0308 E \$1
DAJOS BELA O
169 Fingermaus/Pt 2 DE 25154 E
TEX BECKNER Glenn Miller Orch
170 Stangl/Luv/Cynthia VI 20185 E
171 Hey Baby/Whisper 18592 E
172 Know/Byrd Luv Baby Baby 1914 V
173 Gail in Calico/But I Do 1991 E
174 With This Love/Summer Gals 2341 V
175 Moonlight Whispers/Dream 2667 E
176 St. Louis Blues/March/Chorus 2722 E
BENSON ORCH of Chicago-Important
177 Paul Whiteman-Comptrollers of
Of Paul Whiteman-Comptrollers of
Don-Bestor-Director VICTOR
177 Fair One/Fall Asleep/My 1867 E
178 Luv/Luv/Luv/Luv/Luv/Luv/Luv/Luv
179 Chlue Sunday/Chlue Sunday 18701 E
180 Biddy/Someday 18718 E
181 Aint No Fun/Seandinal 8757 E
182 My Sunny Tenn 18819 E
183 Wabash Blues/Sleep Tucky 18820 E
184 One Kiss/Just Like Rain 18823 E
185 No One Pool/June Moon 18833 E
186 Angel Child/Mommy Knows 18870 E
187 Little Fingers (pno) Duet By Roy
188 Oogie Wa Wa/Deedee 18917 E
189 Swane Bluebird (Whistlin) Maste
190 On the Main/In This World 18924 E
191 Toot Toots/Do It 18954 E
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DORIS DAY *JohnnieRay #444... 546 FullTimeJob/Ma Says 003988 E... 547 Unmothered/KurtPett 039068 E... 548 BlueBellsOfBry/Spaek 40210E... EDITH DAY - rare 55 DECCA (C) 548... 548 BithDayMemories (12") K725 E... LINDY DEE Helluva/TheOrgansSoloHot 543... 543 EyeBee/Blues/Midnite028500E85... 550 OhImmy/TherHeres 28639 E85... GLORIA DEHAYN-PannedioviStarsSings85... 551 WhoSorrYNo/Galshobbbnmd30242E... PAMBY DICK-greatEarly20sAccordn1... 552 BlackthornStick/Cuesen 047468E... MARLENE DIETRICH #1... 553 UDSomething20s/I8een DE23139E... 554 UgoTokyHug/UgethLoak023140E... 555 BoysInBackroom/Fallin DE23141E... JOE DIMAGGIO - Famed Baseball Great RARE... 556 (2015) Terry, Lill, Johnny Strickout-Nar... byBillFerry, Lill CAP30126 E85... 556 DIFLOWERS-20sVocalGroup WithSaxes,gt... 556 DoInNewLowdown/Digabo001554E... DIXIE DAISIES Cameo'sHouseJazzBand... 557 AggravatInPapa/YesSir CA299V85... 558 IveGotSong4Sale/E.Carle 414E85... DIXIE JAZZ BAND-Rare/ChasInLinks... 559 HellenbergJays (Hot/ChasInLinks... 560 Sanya (HotSax) ChasInLinks... 561 MARLENE DIETRICH-ScrapLambert... 560 Rosette/Ifonder DOM4160 V... DIXIELAND JAZZGROUP *LenaHorn... 561 E.St.Louis/E.L.AuntHagV127544E... DIZZY TRIO - Pioneer Harmonica Show... 562 (2015) Terry, Lill, Johnny Strickout-Nar... byBillFerry, Lill CAP30126 E85... 562 BlueRiver (MCR)/Haring 041231 E... 563 Suez (Ragaz) ShShKnWV18904E... AL DONAHUE #01 000PHILBRIT004... 564 30BestWithMe/WhyDon'tYou242V... 565 WhatHaveUotThatOstakeY044204V... 566 DeepGreep (HotTp/Thurr 4513V... JIMMY DORSEY *Eberle00/Connolly... 567 JohnsonRag (Dixie) Charley003664V... 568 2,ButtonShoe/Pennies DE251E... 569 LetsCallWholeThingOff/ DE2044V... 570 OurLuv/AllIOfie "2352 E... 571 FourMyKintIntoSong/An 2553E... 572 ShooHeartBallsDomino/2612 E... 573 BoogIt/AdmLadonga DE152E... 574 *Blue/Blue/WoodenWhistle "3280E... 575 IfIagoUo/AllThisHeam 3259 E... 576 LetMeDream/AndSolo "3311 E... 577 HeepHootie/Delomite "3312 E... 578 *erryOfRose/HearRapidD23570 E... 579 Understand/H.M.WindyHill 3585 E... 580 *Amapola/Dannakaria "3629E... 581 TurnRite (Inst) TurnLeft "3647V... 582 *GreenEyes/MariaLena "3698 E... 583 *RosePrayer/BeFair "3812E... 584 *WentItU/MoonliteMasq 3991 V... 585 *IsadNo/WoLafMover 4102 V... 586 *GotItBad/WhiteCliffDover4103E... 587 *Wotline/ArthurrTaught 4127 V... 588 *AlwaysMyHeart/LostNite422V... 589 SorganSwath/MyDevotion 18372V... 590 *HarderHes/LetGoLost8532E... 591 *KittyKall/BeesamLuch018574 E... 592 *MyLuv/LasBoutU (KK) 18823V... 593 Holiday4Strings/Ohio DE1853E... 594 Ballerina (BobCarrol/LazyMOM003E... 595 *MORSEY O-SINATRA #EdieWRIGHT... 596 *KLEONARD AstuPoster... 595 OneKiss/MostBeutiful01DE28766E... 596 DerKisses/BlueDanube V12556E... 597 *Mist/Amie/Woodmorn "2581V... 598 *AmDreamin (Lamb. 7) V125620E... 599 *IfIstLustInD/Once "2569E... 600 *Hoo/DippyDood "2563E... 601 *TiketTasket (Lamb. 7) V25899 E... 602 *InFavorSwingSays/One "26356E... 603 *Nelan/ThisLuvOfine V127508V... 604 *HingCungLuv/ConnieHaine27782E... 605 *Take/BoareFullHeartV12792E... 606 *DayBab/BoothThings V127974 E... 607 *StealAllOverAgin/Mandy 20152E... 608 *puNo.1/IdreamOfYou "201608E... 609 *IshoudCare/DontSayNo "201625E... 610 *ComeAlong/HongKongBlues201722E... 611 *Adore/Willow/ArantDugad 1728E... 612 *Chloe/Fatman (ChasSaxes) V1737E... 613 Chicago (Sylliver/Anver "1773E... 614 *GetherLilaoe/WishinRing "18099E... 615 *ComeRainComeShine (Sy/Amel819E... 616 *GoodNites/2Nite/SyCnab.7) 1842E... 617 *SweetAlison (SyCnab7) 1842E... 618 *ThatMyHome/GottaBeSombdy 1958E... 619 *ThisTime/AfterNoBreeze 1985E... 620 *TimeAftTime/AsameOIdream 2210E... 621 *I'llBeThere/Kate 20236 E... 622 *AintNoSadLuvU (Shavers) 3450E... 623 *Despriver/WithoutSaxV13639E... 624 *PorU (JoStaford/SwingLow 6399E... 625 *Down To/QUELUB-CarnegieHall 12/40... 626 *Grag/LuvLiesWomen "23/30E... 627 *HolsteSwaneeTown/ "24/29E... 628 *OffFretTimeAngelsOffFields25/26E... 629 *MORTON DOWNIE-FineOldies-HotFIRE... 630 *Rag/WouldThereBluv/ P13134E... 631 *WhenIrishEyesSmilin (FromColumbia... 1940) RiverShannon SILVERTON560E... 632 *ImSorrSally/HowBoutV121806V... 633 *AlwayMotherBoy/There 21940E... 634 *MOTON DOWNIE-FineOldies-HotFIRE... 635 *Rag/WouldThereBluv/ P13134E... 636 *LoverComeBack2Me (pno) Way35706E... 637 *ManLuv (pno) SomeoneWoth3676E... 638 *Stardust/StormyWeather0036118E... 639 *StarsOverSchoolHouse (BRITO) 3638E... 640 *Poole/StreetRegret 0036519E... 641 *NiteDag (pno) JusOnThings3654E... 642 *LuvSale/IGetKlokOutU 36544E... 643 *AfterSundown/CumpareLuv2446E... 644 *Luvly2LookAt/ImontDance 24871E... 645 *DUNSTEDER-Late20sPioner 85... 646 *MidsumNite/Dream/MeddinBR4793V... JIMMY DURANTE-Orch #1 *EdieLambert... 647 *Unbrlue/InkInkinkDe23951 E... 648 *Upe2Upa/WhoWish23567E... 649 *JimmyWellDressMan/Joe000 23568E... DEANNA DURBIN-fineVocals 85... 650 *LuvlySweetSong/RoseBlond0826E... 651 *Because/ScubabMarla DE2929E... GERTRUDE DWYER-ArthurFields-HA344... 651 GottaBeMyself/Somby2Luv/Soretch... 652 CLIFF EDWARDS (UkeleIke) #1 1.50... 652 SingInRain/OrangeCoke00869... 653 InUrgent/ShowMeA11605V... NELSON EDDY sings *ShilkeTorch... 654 *WantingU/StoutHeartin04241E... 655 *Tears/Vis.Pugitive00349E... 656 *EveninStar/JerumJerum007118E... 657 *RollinInPam/Billows "714500E... 658 *Trees/SmilinThruMvdal703 E... 659 *ELGAR goodSwingBigBand... 660 *ChariDreem/Beazom 0040388V... 661 *NiteTrain/BySines "40414E... 662 *ELKINS pionserin20DanceOrch85... 663 *WhnBadhaSmiles/TyTee003528 E... 664 *RoseOfBomby/JustBecause3648E... 665 *SaytWhiledenon/Sneak 3606E... 666 *RUPlayinPair/Tricks 0043688E... 667 *Tempting/CoalBlackMammy3679E... 668 *Silvance/CarolinaInMorn3737 V... DUKE ELLINGTON 85... 669 *StevadorBernad/LaDoodyBR8174E... 670 *PreludeKiss/LambethWlk 8204V... 671 *ItMondayVday (Hibler) 0038165E... 672 *ClothedWomen/goldGress 38236 E... 673 *Stop/ProgresGavotte "38237 V... 674 *HapGoLuckyLocal/pt2 MUSA61N... 675 *TulipTurnip/MagentaHaze 4839E... 676 *LittleFords (BingdRhythmBoys... Ringdombells V12528E... 677 *Mooch/MoodIndigo V12486E... 678 *Gottotall/DontDontRound2680E... 679 *A'Train/SideakNky V127360E... 680 *RocksInBed (Ivy/Blip (Namee2763E... 681 *Perddo/Raincheck V127880E... 682 *BeginSeelite (Joya/DontU 20161E... 683 *KissinBus (Joya/Woodooed201670E... 684 *EvHourOnHour (Hibler/Time718E... 685 *OnlyWayNow (HeavyRbVocal204487E... 686 *JusSqueezle (Nance/SwampFire392E... 687 *2DiscoSetBlackBrownBeige280401E... MISCHA ELMAN-VIOLIN *Bonine-pMitmanp... 688 *Humoresque (PerryKahn-V174163E... 689 *SohubSerenade " " 74167E... 690 *BeethminuetInQ2/Serenade 1434N... 691 *Tramuel/AlbLamb V101271E... ZIGGY ELMAN-FineMtpdorch 85... 692 *Sugar/29thDearbornBB10096E... 693 *Bublitoki (dgPass) Angels10103E... 694 *BodySoul/WoundNumbWML0071E... 695 *WeddinSamba (DorisDrew-vo 10622V... 696 *HowHighTheMoon/Night MMD0332E... ELSON DANCE ORCH-UndintedVocal may Be EDIE CANTOR or Young Iv KAUFMAN... 697 *ThyLamp/BearsOnKylphende-Ky... Cadroluv (GEMERSON) 9186 V... ENGLISH SINGERS onRereRDY0070 85... 698 *InGoInZkNakedBed (narr) 152 E... 699 *BriggFair/MonthOrMaying 154 E... 700 *HOTEL AstorOrch-20sResearch 85... 701 *ImoInSouth (Hottp/Whon 010707 E... 702 *ETTING 35.50 min... 703 *AfterUgone/MyMen 009954 V... (JAMES REESE) EUROPE SOCIETY ORCH 35... 704 *AmpealadXo/TristitbleV135360E... EVANGELIST SINGERS-GospelRABVOOrstyl... 705 *BrandNew/WhitAct HUB3012 E... BURNETTA EVANS & Russel BAND #2 Pat (Gal) FRIDAY BennieKREUGER Orch... 706 *Last (HotSax) Band/MELPORD ERARE... OnRereTRPISIE (40sLabel) 1... 707 *LILLIE PARKER O-Hot30SwingInBand... 708 *MiditeInMadhouse/LadyBB710E... 709 *OLD MAN MOSE (Vocal) GSWell... whoP'sTheBuckot/Pair BR768SV #3... 710 *BlaffinBlueBlues/Tisket7687 V... STEYL SANDERSON FAGAN whistles /#... 711 *SimpConfession/FlowerSong003549... 712 *GERALDINE FARRAR sings-Kreisler-vr... 691 *StarSpangleBanner V187247 E... 692 *WightyLakRose V188537N #1... 693 *FAUST-JewelSong "88147 E #1... 694 *MIGNON-ConnaisTulePays/mighty... LakRose VI 8024E... 713 *FRANCES FAYE-rare,PerryBorch-gr... 694 *Nogregrs/UreKnotKind DE316V... 714 *RagagallSolo/HotHornFinePine... 695 *Gally Greet... 715 *IRVING PAZOLA o (NewIreneAllStars... 696 *Clamplade/LorrainKFN 6248E... 716 *LORD LEONARD FEATHER, Gootie, ArTatum, Hawk... 697 *MopMop/Mydeat CU548E #1... 717 *ELMER FELDKAMP-voOrchOnCRO3974V... 718 *CARL FENTON O-Ardan&Ohman-pnoSolo... 698 *IluvU/ThadoSunday BR4847 E... 719 *SweetLad (BanjoShowBR2143 V... 720 *Tucklesleep (MoseBenJo) 2158E... 721 *LeaveMeWithASmile/ 2177 E... 722 *HissAtBegin/LoveyDove-whole... 723 *RageJazzTptSoloWithRnBR2777 V... 724 *Tortred (Ohman-p/Linhouse2603E... 725 *Sweetness (VdKedRobertan-Who... 726 *HottSax/ScoundelKoleolman... Hawkine/LaffMaret BR4557 V... 727 *FRANCIS FRITH sings-HawainGuitars... 728 *ValikaNoLike/Honolu CA298 E... 729 *FRANCIS FRITH-HawaiDuet... 730 *InLitspanishTow/Medey0K4076V... 731 *Osolemio/ielitoLinda0845E... JOSE FERRER famousActor Sings... 732 *Woman/RosemaryGlooney004014E... JOSE FERRER as storyTeller 3010E... 733 *StoryTeller/SchubertV03254N... 734 *ARTHUR FIELDS-TroubadurOrchGULL... 735 *TooneBackWhen ItAllowCo2496E... 736 *RudolphValentinoTheGreatDirect... hasCallid/Herald 02272V... 737 *JohnnieTheRegularGuy 2277 E... 738 *HidesSeek/VelVeteran 2408 V... 739 *OBoyWhatAGirl/Save HAZ2 E... 740 *StealDaddy's Medal/P1 DE2265E... GRACIE FIELDS 85... 741 *WalterWalter/LuvlyWeekend... 742 *Forever&Ever/LindenTreeL362 E... SHEP FIELDS RipplinRytM 85... 743 *FoggyDayInLondon/NiceBB7195E... 744 *IrrenderDear/WishBegin10889E... 745 *Donna/TwilitDanceFlowers1080E... 746 *WhistlerMotherLuv/ 11242E... 747 *BluPrelude/UDriveCrazy1131ZEV... 748 *BetterNotHollBlueEyes 11583E... 749 *FED FORTIO O #1... 750 *LuvSongTahiti/UAInNeedBR744E... 751 *FRANCIS FRITH sings 65Yre... 752 *ThereLetMeRest/BurrCo842 E... DarrellFISCHER LogJammers GRAND... 753 *PastedOverst/ANDARU7207E... 754 *MainStreet (LikeSombdiefritz)... LittleBrownjug GRAND25006E... 755 *EDDIE FISHER -fineOldies-greatVocal... 756 *OnlyFapa/SaidGoodbyeV120552 E... 757 *MagioFingers/WannaDo20624E... 758 *OnStreetWhereUlive/ "206529 E... FISK UNIV JUBILEE SINGERS #1... 759 *LitDavidPlayonHarpEtoV116448E... 760 *LITDavidPlayonHarpEtoV116448E... 761 *LITDavidPlayonHarpEtoV116448E... 762 *LITDavidPlayonHarpEtoV116448E... 763 *LITDavidPlayonHarpEtoV116448E... 764 *LITDavidPlayonHarpEtoV116448E... 765 *LITDavidPlayonHarpEtoV116448E... 766 *LITDavidPlayonHarpEtoV116448E... 767 *LITDavidPlayonHarpEtoV116448E... 768 *LITDavidPlayonHarpEtoV116448E... 769 *LITDavidPlayonHarpEtoV116448E... 770 *LITDavidPlayonHarpEtoV116448E... 771 *LITDavidPlayonHarpEtoV116448E... 772 *LITDavidPlayonHarpEtoV116448E... 773 *LITDavidPlayonHarpEtoV116448E... 774 *LITDavidPlayonHarpEtoV116448E... 775 *LITDavidPlayonHarpEtoV116448E... 776 *LITDavidPlayonHarpEtoV116448E... 777 *LITDavidPlayonHarpEtoV116448E... 778 *LITDavidPlayonHarpEtoV116448E... 779 *LITDavidPlayonHarpEtoV116448E... 780 *LITDavidPlayonHarpEtoV116448E... 781 *LITDavidPlayonHarpEtoV116448E... 782 *LITDavidPlayonHarpEtoV116448E... 783 *LITDavidPlayonHarpEtoV116448E... 784 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WILLIE HARRIS - singe VI4916 E
CLAS HART - #AlliotShawEverettClark
T1225 Wilek/Johnny Coa3556 E
T1230 UnkIndo/OfMother/Prince3698E
JOHN HASSEL - JurganSolo
T124 Aloha/DrowayWaters DIVA2532E
HAWAIIAN GONDOLIERES-SorapLambert-v
HAWAIIAN Hapines/MariaROMEO914E#V
HAWAII GUITAR DUST VIL437E
T126 Droway/Waters/HawaiianDreams
HAWAIIAN QUARTET withVocal
T127 1,2,3,4,5,6,7,8,9,10,11,12,13,14,15,16,17,18,19,20,21,22,23,24,25,26,27,28,29,30,31,32,33,34,35,36,37,38,39,40,41,42,43,44,45,46,47,48,49,50,51,52,53,54,55,56,57,58,59,60,61,62,63,64,65,66,67,68,69,70,71,72,73,74,75,76,77,78,79,80,81,82,83,84,85,86,87,88,89,90,91,92,93,94,95,96,97,98,99,100,101,102,103,104,105,106,107,108,109,110,111,112,113,114,115,116,117,118,119,120,121,122,123,124,125,126,127,128,129,130,131,132,133,134,135,136,137,138,139,140,141,142,143,144,145,146,147,148,149,150,151,152,153,154,155,156,157,158,159,160,161,162,163,164,165,166,167,168,169,170,171,172,173,174,175,176,177,178,179,180,181,182,183,184,185,186,187,188,189,190,191,192,193,194,195,196,197,198,199,200,201,202,203,204,205,206,207,208,209,210,211,212,213,214,215,216,217,218,219,220,221,222,223,224,225,226,227,228,229,230,231,232,233,234,235,236,237,238,239,240,241,242,243,244,245,246,247,248,249,250,251,252,253,254,255,256,257,258,259,260,261,262,263,264,265,266,267,268,269,270,271,272,273,274,275,276,277,278,279,280,281,282,283,284,285,286,287,288,289,290,291,292,293,294,295,296,297,298,299,300,301,302,303,304,305,306,307,308,309,310,311,312,313,314,315,316,317,318,319,320,321,322,323,324,325,326,327,328,329,330,331,332,333,334,335,336,337,338,339,340,341,342,343,344,345,346,347,348,349,350,351,352,353,354,355,356,357,358,359,360,361,362,363,364,365,366,367,368,369,370,371,372,373,374,375,376,377,378,379,380,381,382,383,384,385,386,387,388,389,390,391,392,393,394,395,396,397,398,399,400,401,402,403,404,405,406,407,408,409,410,411,412,413,414,415,416,417,418,419,420,421,422,423,424,425,426,427,428,429,430,431,432,433,434,435,436,437,438,439,440,441,442,443,444,445,446,447,448,449,450,451,452,453,454,455,456,457,458,459,460,461,462,463,464,465,466,467,468,469,470,471,472,473,474,475,476,477,478,479,480,481,482,483,484,485,486,487,488,489,490,491,492,493,494,495,496,497,498,499,500,501,502,503,504,505,506,507,508,509,510,511,512,513,514,515,516,517,518,519,520,521,522,523,524,525,526,527,528,529,530,531,532,533,534,535,536,537,538,539,540,541,542,543,544,545,546,547,548,549,550,551,552,553,554,555,556,557,558,559,560,561,562,563,564,565,566,567,568,569,570,571,572,573,574,575,576,577,578,579,580,581,582,583,584,585,586,587,588,589,590,591,592,593,594,595,596,597,598,599,600,601,602,603,604,605,606,607,608,609,610,611,612,613,614,615,616,617,618,619,620,621,622,623,624,625,626,627,628,629,630,631,632,633,634,635,636,637,638,639,640,641,642,643,644,645,646,647,648,649,650,651,652,653,654,655,656,657,658,659,660,661,662,663,664,665,666,667,668,669,670,671,672,673,674,675,676,677,678,679,680,681,682,683,684,685,686,687,688,689,690,691,692,693,694,695,696,697,698,699,700,701,702,703,704,705,706,707,708,709,710,711,712,713,714,715,716,717,718,719,720,721,722,723,724,725,726,727,728,729,730,731,732,733,734,735,736,737,738,739,740,741,742,743,744,745,746,747,748,749,750,751,752,753,754,755,756,757,758,759,760,761,762,763,764,765,766,767,768,769,770,771,772,773,774,775,776,777,778,779,780,781,782,783,784,785,786,787,788,789,790,791,792,793,794,795,796,797,798,799,800,801,802,803,804,805,806,807,808,809,810,811,812,813,814,815,816,817,818,819,820,821,822,823,824,825,826,827,828,829,830,831,832,833,834,835,836,837,838,839,840,841,842,843,844,845,846,847,848,849,850,851,852,853,854,855,856,857,858,859,860,861,862,863,864,865,866,867,868,869,870,871,872,873,874,875,876,877,878,879,880,881,882,883,884,885,886,887,888,889,890,891,892,893,894,895,896,897,898,899,900,901,902,903,904,905,906,907,908,909,910,911,912,913,914,915,916,917,918,919,920,921,922,923,924,925,926,927,928,929,930,931,932,933,934,935,936,937,938,939,940,941,942,943,944,945,946,947,948,949,950,951,952,953,954,955,956,957,958,959,960,961,962,963,964,965,966,967,968,969,970,971,972,973,974,975,976,977,978,979,980,981,982,983,984,985,986,987,988,989,990,991,992,993,994,995,996,997,998,999,1000,1001,100

TONY MARTIN-fineVocals,Tunes
1745 2Drummet(FrancesLangford) Our
Loveaffair DE3415E
1746 YdoLlavu(Langford)All DE2526E85
1747 NowHearThis(LennieHayton)VI205279E
1748 Uno/LetsTryAgain VI205841V
1749 MyBambino/RestlessHeart205907E
JOHNNY MARVIN sings +EdSmalle 85
1750 GiveMeNitInJuke/After-VI20984V
1751 FromMidnightTillDawn(EdSmalle)TRIO
(JasLewin,LewisJamesElliotson) 85
BungalowOfDrems VI21230V#1
MASK & WIG GLEE CLUB-ClayBoland-pno
1752 ItsSpring/DontSayNo 20thCEN100E
LOUISE MASSEY & Westerners 85
1753 HoneySong/GalsDontMeanThingsOK687
FRANKIE MASTERS O 85
1754 HitSong/WentOutWay OK6223V
1755 ExactlyLikeU/Tumbledown V05603V#V
MATTYS BROGS,vocor +HotKiss ESSEX
1756 TheMoment/MidnightAmbler+369E
STANLEY MEXFED -vocal-ChildrenSongs
1757 HalfWayDown,GroundingUp/ BR4092E#
BILLY MAY O -LizTilton
1758 SilveGold/Unforgetable CAP1955E
1759 Always/ThereIsNoGreatLuvVI995E
JOHN McCOORMACK 85 +FritsGREISLER
1760 TheCooling Me VI64120 E
1761 Mother Machine #64181 E
1762 SilverThreadsAmongGold 64260 E
1763 SomewhereAVoiceIsCalling64405 E
1764 LittleBlue Blue 64605
1765 LovesGardenOfRoses 6487E
1766 FirstRoseOfSummer 64818 V
1767 YourKiss HaveFolded Me So 64860 E
1768 DrinkTooOnlyWithThineKiss74204E
1769 AdesteFidelis 74436 E
1770 SoftlyThruNiteIsCalling 87192E#1
1771 Flirtation 87232E#1
1772 Angel's Serenade 89103E#1
1773 AveMaria(Gounod's) 89104E #1
1774 AveMaria (Chabert's) 89107E#1
1775 HearingOfGrooms/TrishKissVI78E#1
1776 RoseMarie/Allalone VI067E#
CLYDE McGOY Ork 85 +BennettSister
1777 TearfulDown/SugarBloss DE318V#
1778 GypsyInk/Soul/NoDream/1766E#1
1779 YodoMe/LOPinsInSky DE243V#
1780 OnThePier/OnTheRiver/217E-#1
1781 IFoundNewBaby/SugarBI DE25014E
1782 FearDown/SugarBloss ME3409E#1
1783 ReadInRhythm/Found "60710E#1
HARRY McDANIEL O -JovelyVocals85V
1784 PunkinSong/Hon100Times/BI60918E
DICK McDONOUGH & CarlKRESS-VeryRareGreat
Guitar Duets - 84 min bid
1785 StageFright/Dance BR6917E#
Edwina McNELLY O-20DanceBand 85
1786 TheBlueKissBabyUR(B.Larry)VI9841E
MCQUEE SISTERS(LikeAdamsSisters)
1787 MisketRamb/NoKiss CORAL6125E#V
1788 EveryBlue/LoveandWalk 61570E
1789 Koomy/GoodnightLuv VI6748E#
RAY McKNILLY-vocalador 85V
1790 LandBull/Nickel/SendStorm/VI784V
1791 Hangover/SlightlyDream MAJ7201E#V
1792 Borderline/Ambulag MAJ7206V#
1793 JimmyCrocket/RedSilkStok/7216E#
1794 Civilization/ThugsMusic/7274E
1795 Cincinnati/Airzay VI20273E#
1796 ForSaleSake/ComelungWay20213E#
BROWNE McNEIL-RareOld..... onRARE
MustInTexasLabel"SONIC" #1.(12"Disc)
1796 SantaFeTrail/diamonds 5639/70E
1797 JackODiamonds/BuryPrarie5871/72E
1798 BuffaloKniners/JessieJames5873/4E
ALLAN McQUEE sings in 20s
1799 AfterLongAbsence/AdelaBR3208 E
JACK McVEA JumpInBluesBand/2014E
1799 HousePartyBoog/BartenderBart766E
NELLIE MELBA sings #1
1800 AnnieLaurie VI 88551 N-
LAURITZ MELCHIOR sings #1
1801 HouseAliveIn/Beacuse VI0122N#
MELODY THREE(JackArker,PhilDew,Luther)
1802 PalsForever/MySongNileVI22028E
JAMES MELTON #1
1802 Palms/HolyCity VI1352E#E
1803 ILMioTosoro/UndiFalloe/VI1329ON
FELIX MEDELSON HasvianSerenades
1804 LaPaloma(RolandPaschy-Steelgr)
LaRoite #1.25 DE3673N#E
JOHNNY MERRER+PiedPipers/GaleOle
1805 Candy(JoStafford/SeeBabyCAP183E#
1806 AtChisom,Tokopa,Santofe #195E
1807 Campment/Roses/SunParty217E#
1808 Personality/LIFKingsCAP230E
1809 LittleAguila/PlaceHat "254E#
1810 TakeMeBack/InRock/HugsIn34E#
1811 SaveBones/HarryJones/Harmony
KingGolePlay/NickelodeonCAP1500E#
1812 Baby/LikeToBe/You/VI1502E#
NormanERRBAHamedyCowardandLONGHORN
1813 Tenn,OldFithCalla/WithouthU/VI95E#
ROBERT MERRILL sings /VI01330E#
1814 InFallInLuv/SweetKistLuv
1815 UnsikyHeartAlone/Sylvial01331E
1816 Trees/Always VI01332E
1817 JonahAbide/DownToDeHavil333E#
MERRY MACS
1818 PopToWeasel/MilberryBush/EL968E#
1819 BumpyToLuv/HoneyMoon/VI96E#
1820 Chopsticks/Ham/WarChantDE233E#
1821 UnverGetRich/JustIent "3690E#
1822 SinginToTexas/PrettyOle610E
1823 LaffinOutSide/Ashey/1881E
1824 ThemDixie/Love/TodayBaby1830E#
1824 SoonerOrLater/Thes MAJ1084V#
JOHNNY MESSNER O +Voc +JenndArcy/MI
1825 TavernInTrom/ManflyFrapp20377E#
1826 Buddy/MobilWagStop DE381E#
1827 Med.DonLog/SumKiss/DE4086E#
1828 SheHadToGoToLestAtorV808E#
METRONOME ALLSTAR Band +SINATRA
1829 RoyLush/GoTymC036499E 85
1830 RoseLorain/NatKiet(Lem)3729E#
1831 Glookap/BugCallVI7231E#
METROPOLITAN DANCE PLAYERS
1832 WhoNextonCryOverU/ BAL017E#
1833 LuvVirl whoKisses /SILV231V#V
MEXICAN RECORDS
1834 Alf,Alf,Alf/LagrimasBR403E#
1835 TenaAcho-Ladulabra/ BR4037E#
1836 MariachiPepeVila-CulabroRFXN
MIAMI SOCIETY O -Research/ 1015V#
1837 OlanSunshine (whoAreFineTrom)
UndonPlaying(LikeBI) (Peg,Billy
James) Columbia(HotTix)K100K16E
CHUCK MILLER -HonkyTonkPiano
1838 HouseOfLutes/Londrino/0627E#
1839 Hawkys/SomeThingLuv/70697E#
EDDIE MILLER O Research #1.50(whoThey)
1840 LpInand/SteppingPool/0603E#
DORRINE LUTHERS (dig)

GLENN MILLER O
1841 SunriseSerenade/MoonliteBB10214E#
1842 BabyMe(KayWarr/Blorohids/10372E#
1843 IWant2BeHappy/InTheWood BB10416V#
1844 BlueRain/WhoSorryNow BB10486V#
1845 JohnsonRag/WrittenStars "10486V#
1846 Careless/AgbondDrems "10520 V
1847 DennyBoy/TuxJumotion "1062E-#
1848 MelonidBaby/StarDust "10665E#
1849 WondfulOne/AlliceBlGom/10701V#V
1850 Orosstom/StoryKornSlory10832 V
1851 Slockmistl/ShadowsSandel900E-#
1852 DoUknow/IsntThatLikeLuv10936V#
1853 Perfidia/SpringSed BB11059E#
1854 AngelsComeThru/YouAI BB11215 E
1855 KmoWhy/ChatnooChoo BB11230E-#
1856 ElmerTune/Delliah BB11274E
1857 BabyMine/ErthingLoo BB11365 E
1858 HagInLuv/MoonliteOoktail1140E-#
1859 Skylark/StoryStarryNite 11482 E
1860 HomiToKnow/MoonBay (RARE)BI239V#
1861 DennyBoy/TuxJumotion HAV6595E#
1862 MisouriWitz/Beaut.Ohio "5644E#
1863 Perfidia/OneLove "5698E#
1864 MoonLuv/Soldameroo "5854E#
1865 AtLast/Kalamazoo VI27934 E
1866 ThustBjelly/RainboBpsdy201546V#
1867 TuxJumotn/StringPearlsVI201552E
1868 Head40Alif/SweeChariot/VI201834 E
1869 OnMoTomorrow/TexBenaka/201835E#
1870 JohnsonRag/ChatnooChoo20240E
1871 Kalamazoo/ "VI240026 E
JIMMILLER-ChasFARRELL-duet
1872 TheJolly/CoopLawley VI21390 V
1873 ImneedinU/VesuviusKiss"22509E-#
LITCH MILLER O +VolMERRY GRIFPIN 85
1874 FrouFrou/SailSail CO40244 E
RAY MILLER O-Research "FineRagJazBand
1875 LoveComeBack/KeepOnBR2547E#
1876 SomeoneLuvUAfterAll/ "265E-#
1877 ComeOnRed (TRUMBUEKITT) "2606V#
1878 Sheik/WeepNoMoreMammy00351E#1
1879 Stumbling/Columbus "3611E#1
1880 Twaskonthay/Parade "3628V#
1881 MaryEllen/WhoTakePlace "3695E#
1882 CharlestonCabin/Please ME 2866E
1883 REED MILLER-NevadaVocalFeeryHoy1DADMM
1884 IneedThesEveryHour/ BI0271V#
1885 HolyGhostLiteDivineSYNPHONOL430E
MILLS BROS
1886 UrasoalU/BabyFontUPLES BR6225E-#
1887 BeAround/PaperDoll DEL318E#E
1888 ThereNoOneBut/Idontknow18834E#
1889 TwosAchoh/Somone20are "2586E
1890 SaySisi/I'm4thYou DE28670E-#
1891 UidntWantMeenHudie/ "2901E#
1892 CarnivalInVnise/GoIn "29115E#
1893 AdesteFidelis/Prince CO4070E
BORHAM MINNEVITCH Rasal/GrandHermonico
1894 AdestFidelis/Prince CO4070E
1895 MoonGlow/DaybreakExp DEL74E#1
CARMEN MIRANDA +AndrewSisters
1896 AdestFidelis/Prince CO4070E
1897 Katador/QuantoLaQuista/24479V#
PLEAS MABLEY -gtr,Vocal-ARCH.FOLKSON
1898 LordSettem/ppt2 LIB.OONJESS56E#
MODERNATARS /CO36992E#
1899 JukeBoxSatin/OnMilLisSalute
1898 Stardust/RockForMeCO38402E#
1899 UcallitMadness/Lomesone38402E#
1900 AntMisbehavin/Margie 38403 N
MIFF MOLE JazzStars-SiteBoGores
1901 Saints/RunninWldPREMIUM52E#1
BILL MONROE BlueGrassBoys #1.25
1902 BlueGrassBreakdown/Toy00205E#
1903 LuvLOROE & CavalierQuartet #1
1904 ItalStSong/Kyhero DE 145 E#
VAUGHN MONROE-vocalador
1904 UDFRama/URUrKiss BB10950E#
1905 Sleepy/agon/Piresidal1496E#
1906 WhenIGroUp/MyDevotionVI27925E#
1907 ThemLitesGoOnAgain/Hip/27945E
1908 LetsGetLoose/HappyGo 201542E
1909 FishinForThoon/Arthesel736 E
1910 ItsKrazyDay/HotMold19082E#
1911 ItsDreamtime/AkeBeathis10209E#
1912 MahalanPapaDo/NinaNana20528E#
1913 RidersInSky/SinglSaddle20341E
1914 LadyLuv/IdahoState20461E
1915 Mr.Sandman/DonThambo 20576E#
ART MOONEY ORCH
1916 MooreCherie/babyPacalGM1056E
1917 BlueBirdHappiness/Sunset "10207E#
1918 MyLilyRoses/ZitherSernad10617E#
MONGLOWS-rareBlueLabel
1919 Tempting/SincerelyCHESS1581E#
BILLYMOORE JumpInString 81115Larkins
1920 Liebetraum/ChairSongSAV5628E#
MORAN & MACK -TwoBlackCrows #1
1921 Part 1/Part 2 CO3954 E
1922 Part3 (1m)Part 4 CO10944E-#
RUSSE MORGAN Band 85
1923 HomeTown/SunetTrallBR8066E#
1924 CaseyJones/ILuvLassie #127E#E
1925 SealPry/LaffCallILuvDE1935E#
1926 VagabondDreams/FlowerDamm282E
1927 FromCoastofMaine/PleaseE18482E#
1928 Heiridiusio/SoTired DE24521E#
1929 CruisidnDownRiver/Sunflow2456E#
1930 ObjectOfMyAffection/LuvMakes27823E
1931 GoldenYears/HanginRound 28590E#
1932 Kentucky/DanellWittsone2866E#
1933 PALMERABLE CHOR-Recorded
InSaltLakeCityInthe 20s +Orgen
1933 Devotion/MinnetonkaVI982E
BUDDY MORROW SpringinBand/FrankieLESTER
1934 DearMary/OlpotPatoVrVI20433E#
1935 NiteTrain/VersedaTropical 4693E-#
1936 Idontknow/HayrusJonesVI20517E
1937 TrainTrain/ICantGetStarted (Pine
BuddyMorrowTrombones) VI20521E#
ELLA MAE MORSE-BillyMay/FreddieSlack
1938 Buzze/RipVanWinkleCAP226 E
1939 eblulites/HarpPostman "227E#
1940 Grayhound/JumpBambos "227E#
LEE MORSE & HerBlueGrassBoys #2
1941 EveryBodyLuvMyBaby/BetterPEL2180E
JELLY ROLL MORTON-pianoSolos #1
1942 French/SaatlHunch VI27565E#
BOB MOSELY Allstars (LuckyThompson,
Mingus,MarshallRag,Bal George)85
1943 Vootry/RoyalCoag BELTONE751E#
1944 BeeBoogie (ThCr)StormyMould752E#
MR "X"-ExotizingResearch whoThey
1945 LovinSam/ArthurFieldsGall10209E
1946 GoldenrodBloomin/RadBoys (digs)
LetSmileBURUmbrella(HotPro)002850E
THE MULCAYS-GreatElectricHarmonics
1947 EchoingHills/Diane CARDINAL037E
1948 BeartHingto/SentmentESSEX402 N
FRANK MUIR sings 85 /BR298E
1949 RestInkYams/LitWhiteRose
DORRINE LUTHERS (dig)

JERRY MURAD's Harmonica(great)
1950 Bardenela/RitualFireUNIV65E
LALBERT MURPHY sings+Parera-Hawotr
1951 Yearning/Tellme VI4517E#
1952 VathSoSeemom/Kline45332 E-
1953 MavourneenRomin/ VI5506E#
BILLY MURRAY +EdSmalle /E-
1954 KsTimeTempleBells/DixonVII7715
1955 HelloHawaii/HelloLuvVII7944 V
1956 HowGoinThtistle/ 18537E#
1957 IsseeInCuba/northWattin18652E#
1958 Marion (RachelGrant/ VII8671E
1959 DardanelaBI/Peerless41868 V
1960 MyOnJ.J.Home/NonFosSilver18748E
MUSIC LOVERS MALE QUARTET(whoThey)
1961 TheLungomong/J.J.Ellicott1054E
VIDO MUSSO (GreatJazzSaxhorn) 85
1962 Muzzo/GringSingSaxon1108E#
1963 MyoAnn/Ventura SAVO7622E
GRACE NASH sing +HillaDalePathe29129
1964 ErthingInAmericaInRagtime/Jmes
Hall-SeeHitBlarney V# #1
NATIONAL CAVALIERS (JohnSeagleEto) sing
1965 DearAnnie/This/VI21112E
NATIONAL CONCERT BAND +HotJazzBnding
1966 JollyCoppersmith/UniversityJazz
masters-SmileLongWayVIRIOL183V
EDDIE NELSON (soundsLikeJoeHoward) #1
1967 IveGotJoy/TucklesLepBI0426 E
OZZIE NELSON O +OzzieVoc/HarrietHillar
1968 OneInSabella/Ones87256E#1
1969 TinkalSong/UrnsPron "10270E#1
NEW STAPHION ORCH onPERFECT
1970 RakoczyMarch/CoronatNP1525E
NEW YORK MILITARY BAND -Edison
1971 4thofJulyPatriot/ChorusED0275E#V
DILL NEWMAN OChorus-OrigSoundTrackRk
1972 InLndInsky/FamilyThemeDE28903E
RUBY NEWMAN O fineSndTmes,vocals
1973 Koonkashore/TipitinDEL692 E
1974 IotAKiokoutof/Senke DE2301 E#
1975 JustOneThing/AnteDE2302E#
1976 LuvSale (AdelaideKoffet) DE2303E#
1977 who(Adelaide)Koffet/Adagin "2304E#
1978 ImJusHidBoutHarry (Adelaide)2305E#
1979 Tonite/1-2-3-KickDE2846E#
1980 WindatWindow (PegMcCall)2905E#
1981 LetsBeBuddies (BobHarmon)3489E
RED NICHOLS FivePennies /CAP10029V
1982 RoyalGardnBI/ImInLuvLuv
GERTRUDE NISSEN +Rarone /85
1983 SoonerOrLater/ThatsGoodDE23715E
1984 Jealousy (IshamJones/SmokeGets
InUrves VI24454V#2
NIGHT CLUB ORCH-HarryReeserBand #1
1985 TansuLilFowle/who VO15037E#
JOHNNY NOBLE Hawaians (Rare #1./V#V
1986 RoyalHavah/Hot/HacHilabR55055
RAY NOBLE O-TonyMartn
1987 Vili/CrazyRyta (HOT)BR8096V#V#
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FRANKIE NOVAK RootinTootinBoys 85
1998 ObeastfulFull/Till WO4117E-#1
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2000 MyWild IrishRose/Till "04290E#E1
WILL OAKLAND singsCountertenor
2001 Dremblays/LmOnlyTayToMandaly (with
CampbellLaur) VII7503V#E5
M.J.O'CONNELL-sing60YrAge CO2188 V
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ItWasUpInLastIssueofFR) fineCoresong85
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2005 MyBuddy/WonderwhoKissin "720E#
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2007 "More (Ray-v)MMD06 N-
OLIVER-fineVoc,Orch-HotOrch,Tmbone
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GORDON OLSEN Music 85 /E#V
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2010 who/Sunny VI 5840E#1
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2013 OlanSunshine/King40ey "21566V#V
2014 Driftwood/OlMities "21589V#V
COLIN O'MORE sings 85 (FineSelections)
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2023 SealLang/TigerRagVII18472E
2024 IneInBl/Sensation VII18483V#
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2027 HomeAgainBI/Grayzyl "18729E-#54
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PACIFIC COAST PLAYERS+GornyKEFPARDStyl
2052 IwantU/Univ.O (digs) GREYKULL255V
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MIKE PEDIEN quinetStringsRocks/5027E
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3809 POPE PAUL InAmerica(PopePaul6)AUD.FID2152N1.25
3810 " VisitNYC Oct.4,1965 MGM E4379N 1.25
3811 AndrePREVIN(pno)DavidRosen O-LikeBlueMGME8181E
3812 RAY PRICE&CherokeeCowboysReUnitedDOT 2073N1.25
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3814 LOUIS PRIMA-KeelySmith,Butera,CatWildes&CAP1836
3815 " digsKeelySmith CORONETom212MR1.25/EPL.25
3816 DorothyPROVINE-VampRoarin20s W.BROS419N1.25
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3818 RASCALS-OnceUponADream ATLANT8157 E
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3825 ROYAL OF HOUSE O(ConventGarden)ANATION THEATRE O ofOperaOpera-SwanLake&FaustBallet VI LBCL016MR
3826 RoswellRUDD,RandyWESTON,CecilTAYLOR,BARBIERI, ATYLER,OrnetCOLEMAN&Etc-SamplerARISTASOIN1.50
3827 PeterRYBAR-Vln-VlnaFest.-O-Desars Etc-35chaikowsk ViolinConcerto WHITEHALL4000A N
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3991 " -At TheSame/I Miss You " 59882E
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